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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into numerous sections, one each for grades K-8, and one section for grades 9-12. Each section is in list form. The guide is mimeographed and spiral-bound with a paper cover. OBJECTIVES AND ACTIVITIES: Each section contains four sample lessons under each of the art elements of line, shape, value, texture, color, and space. Activity descriptions vary in specificity. No specific objectives are indicated for any lesson; however, an introductory section lists general objectives for the art course at each grade level. INSTRUCTIONAL MATERIALS: Materials needed for an activity are mentioned in the activity description. Occasionally, reading materials are correlated with individual student projects. The guide also contains a glossary and bibliography. STUDENT ASSESSMENT: No mention. (RT)

ED054131

ART EDUCATION
CURRICULUM GUIDE
K - 12

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PREFACE

The purpose of this guide is to provide the art teacher with a systematized format concerning the art elements and the principles of design for use in kindergarten through grade twelve.

Four lessons per grade are provided under each of the art elements of line, shape, value, texture, color and space.

The aim is to provide the child with continual experiences throughout his school years. Emphasis has been placed upon the first nine years.

A summary is included providing for a continuation of these experiences for grades ten through twelve.

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Jane Hallwachs

Betty Hillenbrand

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AIMS OF THE NAPERVILLE ART PROGRAM

THE ART PROGRAM

CHALLENGES and stimulates the interest with rich and varied experiences.

ENCOURAGES the development of personal ideas and reactions.

CHALLENGES the ingenuity and stimulates inventiveness and experimentation.

PROVIDES for expansion and enrichment of the individual's background.

PROVIDES continued experiences with the elements of art; line, shape, value, texture, color and space.

DEVELOPS feelings of achievement and satisfaction.

STRENGTHENS the ability to make independent and appropriate evaluation and decisions.

TEACHES respect and appreciation for the works of others, and values the integrity and originality of other's expression.

INCREASES the skills with techniques, processes and media of art.

HELPS acquire the knowledge of man's art heritage, developing a sensitivity and appreciation for art.

GROWTH EXPECTATIONS----Kindergarten

As he progresses through kindergarten, the child can be expected to:

- develop skill in using a variety of tools;
- recognize and portray essential characteristics of familiar places and things;
- learn about and use different color hues, lines, shapes, textures, and patterns;
- organize space by repetition of color, lines, and shapes to give a feeling of rhythm and unity;
- build three-dimensional forms that hold together and show characteristic detail.

Stimulation and guidance should be provided by:

- introducing activities that have a few simple steps, permit free body movement, and provide for the sharing of tools and their care;
- opportunities to use all the senses to relate to many kinds of immediate life situations, and to talk about favorite ideas found in stories, pictures, films, TV, songs and the like.

GROWTH EXPECTATIONS----Grade one

The student's awareness of his own bodily parts as well as his environment, should be expressed in his work. It should be thorough and increase in complexity, accuracy and detail.

He should increase his art vocabulary.

He should know the names of a few great works of art and the artist who did them.

His drawings should be large and confident, filling the entire page, rather than being small, timid and confined to a very small area on the paper.

Space relationships at this level, are purely emotional and disordered with objects unrelated to one another in space. Only parts that are emotionally significant will be related. Such as a girl and a doll, a boy and his, etc.

GROWTH EXPECTATIONS----Grade Two

The student's work should be free of stereotypes and should reflect indopendent, imaginative and individual activity with a minimum of copying.

He should increase his art vocabulary.

He should know the names of a few more great works of art and artists who did them.

His knowledge of and his skill in the use of various art tools, techniques and materials should expand and improve.

The student's drawings and paintings should become more advanced and they should fill the entire page.

At this level he becomes more perceptual and a base line will appear to which all related objects will be anchored.

He may use more than one base line to portray distance.

The sky and sun will appear at the top of the page in his work. Distant objects may be the same size as those nearer and may be placed higher on the page.

The student will use detailed characteristics of each sex.

He will exaggerate important parts of drawing and minimize or omit the least significant ones.

GROWTH EXPECTATIONS----Grade Three

The student should recognize and use an expanded range of colors including tints and shades.

He should be able to distinguish between warm and cool colors.

He should perceive, understand and utilize the concepts of emphasis, rhythm and balance.

His knowledge of and his skill in the use of various art tools, techniques, and materials should expand and improve.

His art vocabulary should become more extensive.

His eye-hand coordination should improve.

He should have better control of his small muscles and be able to manipulate increasingly complex tools.

The student will work toward and desire knowledge of more realistic proportions and shapes, gradually moving away from the previous geometric representations.

He will begin to show action in his figures and these attempts will be awkward due to his lack of knowledge of anatomy and proportion, and perhaps of his own body.

GROWTH EXPECTATIONS----Grade Four

The student's knowledge of, and sensitivity to parts of his body should as expressed in his work, be thorough and increase in complexity, accuracy and detail. This should include some knowledge of bodily proportions.

He should increase his sensitivity to and his specific knowledge of his own environment. This should be reflected in his work.

His work should be free of stereotypes and cliches. He should not copy the work of other students, but should display enjoyment and confidence in producing objects of his own creation.

The student's art vocabulary should be more extensive.

He should possess specific knowledge about artists and art movements related to history.

His eye-hand coordination should improve.

He should express increasing confidence in his art activities by working freely and with confident lines. Although work on a small scale is quite acceptable and even desirable at times, the student should not work consistently in a tight inhibited manner.

The student will work toward and desire knowledge of more realistic proportions and shapes, gradually growing away from the previous geometric representations.

His attempt to show action will still be limited by his limited knowledge of anatomy.

He will continue to emphasize the important parts of his work through an exaggeration of line, color and shape and by an accumulation of details on these parts. Unimportant areas will be minimized or omitted entirely.

Color will be used in an increasingly realistic and subtle way.

The student's concept of space will become more accurate and perceptive and will be seen in such ways as: the overlapping of planes and objects, the replacement of baseline with horizontal objects, an awareness that distant objects appear to be smaller than those nearer.

GROWTH EXPECTATIONS----Grade Five

The student should learn to identify the intermediate colors as well as complementary, analagous, triad and monochromatic color combinations.

He should have established accurate color-object relationships.

He should accurately be able to perceive and portray spatial relationships.

The student should learn how to use one and two point perspective.

He should master an increasingly complex body of art terminology.

He should learn to manipulate intricate tools and devices in all areas of art.

The use of geometric shapes to portray everything will be discarded and realistic lines and shapes will be substituted.

People, animals and things will no longer be simply generalizations but will become very individualized.

The baseline will be discarded completely and the child will begin to use the rudimentary perspective in drawing streets, fences, roads and houses.

GROWTH EXPECTATIONS----Grade Six

The student should organize his work carefully and be aware of a good composition and design.

He should discard geometric drawing and portray objects in a more realistic manner.

He will be interested in attaining perfection and will be willing to absorb large amounts of specific information to achieve it.

He will enjoy working in groups.

The student will express interest in, and enjoy, specific teaching in the use of light and shade to attain a more realistic work.

GRADES SEVEN THROUGH TWELVE

THE ADOLESCENT LEARNS TO USE LINE

Through awareness, exposure and exploration, the student begins to understand that through line, he can
determine direction to a thought or an idea,
create and define a shape,
present an emotion or mood,
communicate an idea independent of subject, and
determine the weight of an object

Through line usage the adolescent learns

to control line to make it delicate, light, heavy, bold, jabing, broken, curved, angular, flowing, jagged, tight, distinct, flexible, smooth, rough, free or jerky.

to control the simplicity of line to suggest a gesture of movement, an arabesque of freak activity, a mood of gaiety, or a suggestion of space and voids

to see that line ranges from a bold direct and positive statement of ideas to a visual and psychological suggestion

that line can be made by using many tools--pencils, pens, brushes, crayons, chalks, string, sticks, feathers, nails, brayers--each with intrinsic qualities, which when used with sensitivity give lines character and quality

that the effect of a line changes as it is used on different surfaces and the same tool used on contrasting surfaces will present a different quality and character

that line is to record by linear means the visual facts and interpretations of an object scene or idea in a real or imaginary conception

to observe lines in natural and man-made forms, such as the linear patterns of a pine needle, a dandelion seed, the swaying of grain, the fences, electric power lines, railroad ties

GRADES SEVEN THROUGH TWELVE

THE ADOLESCENT LEARNS TO CREATE SHAPES

Through awareness, exposure and exploration, the adolescent begins to understand that through shapes, he can

define and establish the contour of an object,

suggest exaggeration and distortion,

give a feeling of length, breadth and depth,

give meaning and character to an object

organize and define the space within a given dimension.

Through shape usage, the adolescent learns

to create geometric and free shapes

to change shapes by adding, substracting, distorting, elongating

to organize related and unrelated shapes and shapes within shapes

to give symbolic, bold, moving, restful, vigorous and dainty meaning to his expression through his choice of shapes

GRADES SEVEN THROUGH TWELVE

THE ADOLESCENT LEARNS TO USE TEXTURE

Through awareness, exposure and exploration, the adolescent begins to understand that, through texture, he can

define and enrich the surface quality of an object,

indicate the character of a material or the final work,

effect the quality and character of color,

define shape and enhance the form, and

indicate types of emotions and feelings and moods

Through use of texture, the adolescent learns

to sense the contrast between rough and smooth, shiny and dull pliable and still, soft and prickly textures.

to become aware of the difference in the surfaces of objects in nature like stones, wood, leaves, feathers, vegetables skins, peach fuzz, and textures of man, like glass, brick, stell, netting, the coded symbols of maps.

to utilize natural textures by imprinting, stamping, rubbing, or creating textures by cutting, poking, pulling, impressing, filling, chipping, breaking, digging, scratching, sawing, sanding, and melting with a variety of tools and materials.

that texturised effectively can motivate the sale of fashion, enhance the appearance of buildings, and make an object functional.

weather, color, absorption and reflection of light effect and change surface qualities.

texture often communicates identity, such as the distinct grain of various woods.

how artists and designers, have created and used textures such as Van Gogh who used pigment and brush stroked to portray surfaces. Braque and Juan Gris who imitated actual textures or combined them with other paint media, Hans Arp who emphasized the slickness of the material in his sculpture, or Picasso and Matisse who simulated texture.

GRADES SEVEN THROUGH TWELVE

THE ADOLESCENT LEARNS TO USE COLOR

Through awareness, exposure and exploration, the student learns to understand that through color, he can

give weight and intensity to the shape and form of an object,
suggest an emotion or mood,
clarify movement,
change the appearance of an object,
relay information about objects and happenings, and
show the effects of a setting or a surrounding on an object.

Through color usage, the adolescent learns

to make colors appear flat and opaque, luminous and transparent, light and bright, dark and dull, rich and warm, crisp and cool, shallow and deep

to manipulate art media, such as: tempera, watercolor, crayons, chalks, dyes, inks, gelatins by processes of mixing, scraping, breaking, confining, burying, overlapping, flowing

to use tools, such as: brushes, sticks, knives, sponges, scrapers to develop varied color effects on a variety of surfaces

to place one color in relationship to another in order to establish his desired meaning

to utilize the properties of color to make it appear pure, intense, dark, warm, cool, large, small, near, far, light, heavy, concentric, eccentric, recede, advance

that the color used in a given art period and the selection by an artist depends on the social economic and psychological moment of the time or the artist, for instance: primitive man used earthy colors, Mexican artists make great use of warm colors, the Flemish artists combine related colors, Seurat placed color next to color, Van Gogh portrayed color in a bold and vivid manner. Rembrandt combined many dark tones with a spark of brightness. Picasso, Tamayo and Mondrian portrayed shapes with pure color.

GRADES SEVEN THROUGH TWELVE

THE ADOLESCENT LEARNS TO UTILIZE SPACE

Through awareness, exposure and exploration, the adolescent begins to understand that, through space he can

designate the area between, within and around shapes,

design and combine all materials in an area without boundaries,

make objects seem near or far away,

create an illusion of space on a two-dimensional surface, and

make objects dominant or subordinate

Through space the adolescent learns

to connect and organize shapes in space

to create shapes by changing varying sizes, contrasting the values of the shapes, overlapping, the various shapes, squeezing the shapes, cutting parts out of the shapes, entending shapes in motion

that artists, past and present, have rendered and interpreted space, for instance: the primitives placed objects one above another, the medieval painters showed size differences, the renaissance painters employed use of perspective, impressionists made color advance and recede, and the cubists interchanged positive and negative patterns and overlapped planes

PRINCIPLES OF ORGANIZATION OR COMPOSITION

BALANCE
CONTRAST
DOMINANCE
HARMONY
REPETITION
RHYTHM
UNITY

BALANCE

Grades 1 through 3
Balance refers to the way weight is distributed in a work of art. Example - use the teeter-totter as an example of balance.
Grades 4 through 6
Balance refers to the way weight is distributed in a work of art. It may be symmetrical or asymmetrical.
Grades 7 through 12
Balance is an equilibrium of all contributing parts in a work of art to create unity. It may be symmetrical or asymmetrical.

CONTRAST

Grades 1 through 3
The difference between two things.
Grades 4 through 6
The comparison of differences between objects. (size, shape, color etc.)
Grades 7 through 12
The comparison of difference between objects in relation to the elements of art.

DOMINANCE

Grades 1 through 3
To have one object more important than others in the picture.
Grades 4 through 6
To have one object superior in position, size, character, color, texture, line shape and value.
Grades 7 through 12
The featured or controlling part or parts of a work of art. A strongly contrasting part idea or theme.

PRINCIPLES OF ORGANIZATION OR COMPOSITION CONTINUED

HARMONY

Grades 1 through 3
Things that go well tegether.
Grades 4 through 6
Agreement among parts of a composition tending to produce unity.
Grades 7 through 12
Combination or adaptation of parts, elements, or related things so as to form a consistent and orderly whole.

REPETITION

Grades 1 through 3
Doing something again and again.
Grades 4 through 6
The use of the same idea, motif more than once.
Grades 7 through 12
The method used to emphasize visual units again and again in a marked pattern. The binding of a work of art by reiteration.

RHYTHM

Grades 1 through 3
Movement in regular patterns.
Grades 4 through 6
Repetition of one or more of the art elements in a composition.
Grades 7 through 12
A continuance or flow which is accomplished by repetition of regulated visual units. The use of measured accents.

UNITY

Grades 1 through 3
To have all of the parts of a picture belong together.
Grades 4 through 6
The oneness or wholeness of a work of art.
Grades 7 through 12
Means that all component parts of a work of art are combined in such a way that the final result is a whole.

DESIGN ELEMENTS

DEFINITIONS: KINDERGARTEN

LINE

A path from one point to another.

SHAPE

The space inside of a closed line.

VALUE

The lightness or darkness of a color.

TEXTURE

The way things feel and how they look.

COLOR

Red, blue, yellow, orange, green and violet.

SPACE

Space is that which is around and between objects.

1. Points on a Paper

   Place several points on a piece of 12" x 18" paper. Connect the points with curved or straight lines to make a picture or design.

2. Scribble Design

   Make two scribble designs: one with curved lines and one with straight lines.

3. Five Lines

   Draw five lines of different character which go from one edge of the paper to another without crossing each other.

4. Connecting Given Shapes

   Have an assortment of cut shapes available for individual choice. Have each one select three or four shapes to paste on his paper. Connect the shapes with a variety of lines.

1. Arrangement of Shapes

   Have containers with geometric shapes, cut from construction paper, placed for children's choice. Have them select circles from the containers, which they will arrange and paste into animal shapes. Another lesson, have them choose another shape.

2. Recognizing Shapes

   Children play a game looking for circular shapes in the room, out the window, on their clothing etc. Each child is given a circle which he may draw around or paste on a paper. (This choice will be determined by the teacher.) Add details to form objects based on a circle.

3. Montessori Shapes

   Choose one shape from the Montessori shapes. Trace the outside and inside shape to make a border. Children may choose various shapes, tracing around them on their sheet of paper so that the shapes overlap. They may color in some of the shapes and leave other shapes empty.

4. Seasonal Cut Shapes

   a. Pumpkin. Cut the pumpkin by curving each corner, or by cutting from the folded edge.
   b. Witch. The witch's face may be cut by rounding the corners. The triangle for the hat could be cut by folding the paper. The hair might be made from long slim cut shapes which the children slash and crumple to give the effect of tangled hair. Halloween figures could also be made using just triangles. (Santa Claus same as witches.)
   c. Flowers. Start with the same basic shape and fold this shape three times across the center. Cut triangular slits out of the paper on each fold, to make each petal which may be curled or folded to form a cupped shape. The center of the flower could be tiny curled pieces, rolled yarn, fuzzed yarn, etc..
   d. Rabbit. The oval shape might be cut from two different sizes of white paper, then pasted together. The four paws should be cut from the folded paper so that they will be the same size. Fun clothes may be added with scraps of cloth, crayon or cut paper.

VALUE PROBLEMS KINDERGARTEN

1. Lightness and Darkness with Sponge and Tempera

Arrange three materials centers. Have the primary colors, plus black and white paint in each center. A number of cut sponges should be placed by each color and the black and white paint. Show the children how they can sponge a color on their paper, then make it lighter by sponging over it with white. Sponge more color on another paper, then sponge over it with black to make darker colors.

Children are to make their own arrangements using the color and its lighter and darker values.

2. Spring Colors

Discuss the colors we see in the trees, grass and flowers, as spring comes. Give each child a 12" x 18" piece of paper. On each sheet place six blops of white paint, varied sizes. Next to each white blop place a primary or secondary color. With brush or stick, paint or push out a shape such as flowers which are reminders of spring. Chalk may be used.

3. Normal Color Value

Arrange the crayons in groups by colors. Use all the primary and secondary colors. Have the children pick out the lightest color (yellow), the color nearest to the white in value. Each child should take a yellow crayon. Find the darkest color (violet), the one nearest the black in value.

Using the flat side of the yellow crayon, each child will color a sheet of paper with big yellow strokes.

Another day, spread out piles of colored construction paper of the primary and secondary colors. Each child will take a sheet of the lightest color. The two colors (orange and green), that are nearest to the yellow in lightness are to be taken next. A fall border or bulletin board fall scene may be made from these colors.

4. Chalk on Wet Paper

After the picture lady has visited the group, ask the children what light colors they saw in the picture, and what dark colors they saw. Give them a sheet of dark construction paper and ask them to make an imaginary bird using these light colors. (The darker color could be used on lighter colored construction paper).

TEXTURE PROBLEMS KINDERGARTEN

1. Rubbings

The objects to be rubbed may be taped to the surface of a table or paper. A lighter weight paper such as mimeograph will give the most successful results. The paper can be moved, and another color used as each rubbing is completed, shapes may be overlapped.

2. Object Printing

The teacher(or the children) may bring to class a variety of objects, which will make interesting printed shapes or she may have the children collect them. Set out jars of paint with several brushes in each. Paint an even coat of paint on the object. Press the object on the paper and lift.

3. Collage

Collections of textured materials, papers, cotton balls, yarns, braids, etc., may be brought to class by the children. A fun box could be made for all children. A piece of heavier paper or tag board and glue will be needed. Let each child pick a certain number of different textured pieces to arrange and glue on his paper.

4. Finger Paint Experiences

Monoprints are transfers of paintings made on a smooth working surface, tables, desk tops or papers. Printings may be made on newsprint, newspaper, manilla paper, colored construction, tissue paper, magazine paper, brown wrapping paper, etc..

a. Make a finger painting on one of the mentioned surfaces. Place the paper to be printed on top of the wet painting, rub gently over the back of the paper with the hand, a scraper or brayer. Lift the print.

b. Make the finger painting, then lay a piece of yarn or string on the painting. The string may have been dipped in a jar of paint of a contrasting color before it was placed on the finger painting. Proceed with the printing as before.

c. Place cut or torn shapes on finger painting before taking the print.

5. Torn Paper and Curled Paper

a. Birds. Using the circle, oval and triangle have the children trace these shapes on a piece of tagboard to form a bird. Cut out the bird.

Give the children small sheets of colored paper to tear into tiny pieces. When they have a small pile of paper pieces put paste or glue over the main part of the body. Pat their torn pieces all over these pasted areas so that some stick out. Long narrow pieces, slit or cut, may be pasted for the tail and wings.

Do both sides of the birds. Use beads, buttons or small crumpled paper for eyes. These birds could be hung as mobiles.

b. Flowers. (Curled Paper) Give the children very narrow strips of papers of the same color. Show them how to roll the strips around their pencils. Give them circles or let them trace circles. This shape may be used as a flower or more strips may be added around the edge for petals. (This same process could be used on animal shapes).

These flowers, if made in twos, could be glued on each side of a popsicle stick and stuck into a cup filled with oil based clay.

c. Torn Paper. A scribble design could be made or the sheet could be divided by lines into spaces of various sizes. Use one color of torn paper at a time. Apply the paste or glue to one shape and pat on torn paper.

COLOR PROBLEMS KINDERGARTEN

1. Recognizing Colors

   Put a mixture of primary and secondary colored buttons, beads or cut paper shapes, in a large container. Play a game where child chooses a certain color. After playing the game, each child should choose the colors named. Using these colors, have them make a design or picture.

2. Secondary Colors from Primary Colors

   Fill a glass container with water. Using food coloring demonstrate how secondary colors can be mixed.

   Another time, use clear plastic paddles to show how primary colors blend to make secondary colors.

   Using wet paper, drop primary colors on the paper and let the children mix the secondary colors.

3. Color Association

   Colors remind us of certain things. Give each child a piece of colored paper for each object. On each paper, he should draw something associated with that certain color. Stress filling the entire space.

4. Color Blends

   With the broad side of a crayon and long arm strokes, color even flat tones on a 12" x 18" sheet. Combine one color over another to make secondary color blends.

1. Clay

   a. Draped Bowl. Look for several nicely curved rocks that will form an interesting bowl. On the work table, have rolling pins ready for the children. Flatten a ball of clay. Roll it to 1/4" thickness with the rolling pin. Lay the piece over a rock, pat it into place and let dry.

   b. Clay Animals. Give the children a piece of oil based clay. Roll it back and forth with the flat of the hand to form a thick coil. Curve this coil to form an arch. Cut each end with scissors, spread for legs. Shape a long neck and bend one end for the head. Rub the neck with the fingertip to fasten it securely to the body.

   c. Pinch Pots. Smooth a hand size ball of clay. Push the thumb into the center of the ball. Rotate on the thumb, pinching and shaping with the fingers.

2. Seasonal Projects

   a. Indian Tepee.

   b. Ghosts and a Haunted House. Bring in a large corrugated box which the children can paint with black or gray tempera. Cut paper shutters and windows may be pasted on at angles. A flat piece of corrugated board may be taped from the underside for the roof, and a small box glued to the roof for a chimney.

   c. Ghost. Using a wad of Kleenex for a head, cover it with another Kleenex. Wrap a white stem around to hold the head shape. Spread the stem for arms. Glue big hands on the end of each stem. Glue two pieces of Kleenex, over the stem as the long flowing gown of the ghost. Hang on different length strings so that they seem to float from the haunted house.

   d. Christmas Wreaths. Christmas magazines have many ideas for wreaths. Yarn glued in a pattern, the leaves cut and glued on (foil if available). Tiny berries may be made from tiny styrofoam balls and red glitter.

   e. Other Ideas. Christmas trees, folded animals, totem poles, lanterns.

3. Greeting Cards

Using a 4½" x 12" piece of colored construction paper, fold the bottom edge up to the top edge and crease. Fold the bottom edge up to the middle fold and crease. This gives two surfaces to decorate, one that will be near and one farther away. A third piece could be added in the center.

a. Christmas. Make a geometric Santa Claus with a bag of toys on the front piece. Glue the fireplace with stockings on the back.

b. Glue a geometric shepard with his crook and cotton ball sheep on to the front piece and a large shiny star with its rays on the back.

c. Easter. Make Easter eggs with grass on the front piece. Glue a cotton ball bunny to the back piece. A broken egg may be glued to the front piece. Make a gay hatted chicken to glue to the back.

d. Mother's Day. Glue crumpled tissue paper flowers to the front. Make a child from geometric shapes on the back.

4. Pipe Cleaner Sculpture

Using five pipe cleaner stems, bend, twist and curl to form into an interesting shape. Connecting is the most difficult learning experience regarding this project.

DESIGN ELEMENTS

DEFINITIONS: **GRADE ONE**

LINE

Any mark made by a pencil, brush or crayon.

SHAPE

An area enclosed by a line.

VALUE

The lightness or darkness of a color.

TEXTURE

Texture is the degree or quality of roughness or smoothness of an area, to be seen or felt.

COLOR

Red, blue, yellow, orange, green and violet.

SPACE

Space is that which is around and between objects.

LINE PROBLEMS GRADE ONE

1. **Discussion of Lines**

   Discuss the different types of lines that the students know. On a long strip of paper, draw a border design using line only.

2. **Combining Lines with Rhythm**

   Draw lines to music. Work for variety in thickness and length of the line.

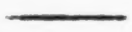
3. **Drawing Children in Action Poses**

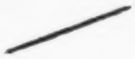
   Have individual children come to the front of the room and take action poses. The teacher should demonstrate a loose gesture sketch.

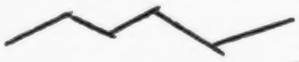
   Media: crayon suggested

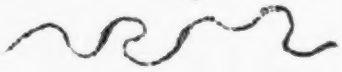
4. **Discuss the Different Types of Line**

   the strong line

   the lazy line 

   the action line 

   the angry line 

   the happy line 

   Choose two types of line and draw a design with these two types.

SHAPE PROBLEMS

GRADE ONE

1. Geometric Shapes

Demonstrate how to cut a square from a rectangular piece of paper. Bring a corner of the shortest side of the paper down to the long edge of the paper. Cut off the extra piece on the end.

To cut a circle, make a square and fold it diagonally in half, three times. Cut a curve along the unfolded edges.

To cut a triangle, fold the paper in half and cut from the corner to the folded edge. After demonstrating, take each shape and make a figure or object from the shapes. Other pieces of paper may be added.

2. Geometric Designs

Cut two geometric shapes no larger than three inches. Trace identical shapes on a folded paper and cut. Discuss pattern arrangement with the students. Have them arrange and paste their shapes in a pattern.

3. Free Form Design: Resist

With a crayon, draw three or four large free form shapes that fill a piece of paper. Using the crayon very heavily, fill in the free forms with small geometric shapes. One type of geometric shape is to be used for each free form. After drawing is complete, a wash may be applied over the entire picture.

4. Geometric Animals

Give the student an assortment of colored temperas. Using geometric shapes, paint animals or people in their surroundings.

VALUE PROBLEMS — GRADE ONE

1. Lights and Darks

   The class can play a game based on observation of the light and dark colors found in children's clothing. They will find all the lightest colors, then all the darkest colors. Using crayons, draw children with clothing in light colors and in dark colors.

2. Mixing Value

   Give the children white and a colored tempera. Mix a small amount of color into the white and apply to the picture. Add more and more color, in small amounts, to the white and use each value as it is mixed. As the colors are mixed, they are to be used in a painting. After the light values have been applied, give the children black and more color, to mix the dark values.

3. Light Values on a Dark Background

   Using a 12" x 18" dark piece of paper and a light color, draw birds, flowers, boats, houses or people. The children will choose the light value colors to complete the picture.

4. Neutral Values

   The child will choose a gray piece of paper from an assortment of various gray papers. Using white and black paint, paint a winter scene; trees with snow and houses in blacks, whites and grays.

TEXTURE PROBLEMS

GRADE ONE

1. Torn Paper

   Tear scrap paper into small pieces. The pieces should be pasted on another piece of paper so that they over-lap. Ask the students what they could make from this kind of texture. Examples: Feathers on birds, petals on flowers, hair on animals.

2. Paper Weaving

   Give the students a piece of colored construction paper 12" x 18", and one strip 1" x 12". Fold the paper in half and use the strip to mark and cut the warp. Be sure to have the students start cutting on the folded edge and stop at the line drawn across the open edge. Give them an assortment of pre-cut strips to weave into their warp.

3. Easter Animals

   Draw a rabbit or chicken. Use large roving yarn cut into pieces and separated into smaller fibers. Put paste or glue on the animal surface and place the yarn fibers on the glued areas. Other areas may be filled in with yarn or colored construction paper in a three dimensional manner.

4. Texture on Clay Forms

   Flatten a piece of clay into a slab approximately 1/4" thick and at least 4" x 4" square. Then draw an animal on the slab and cut extra clay from around the animal. Using the fingers, the end of a pencil, or other available tools, texture the surface of the animal.

COLOR PROBLEM GRADE ONE

1. Color Wheel

On a 12" x 18" piece of drawing paper use the three primary color crayons. Draw three freehand circles for a color wheel. Fill in the primary color circles. Then draw and fill in secondary color circles.

Note: This should be a directed, teacher controlled lesson.

2. Composition Using the Primary Colors

Create a design or picture using only the three primary crayons. Encourage the blending of secondary colors.

3. Color Blendings

Use the side of the crayon to achieve a flat even tone of color on a 12" x 18" sheet of paper. Encourage the use of one continual stroke across the entire paper. Use two primary colors on each sheet of paper to make the secondary colors. The final result will be three sheets of paper with a different secondary color on each sheet.

4. Intensity: Brightness and Dullness

Work over the blended papers of the previous lesson, with a design or picture. Stress the idea that by pressing hard on the crayon a brilliant color will be obtained.

Note: Discourage the use of the word darker instead of brighter.

SPACE PROBLEMS GRADE ONE

1. Large and Small People

   Observe and discuss the size of people who are near us and those who are farther away.

   Draw three children playing: two should be close to the observer, and one should be in the background.

2. Overlapping Animals

   Cut several imaginary animals from colored construction paper. Demonstrate with the children the overlapping theory. Arrange and overlap animals on a background.

3. Combination of Large, Small and Overlapping

   Review overlapping and large to small theories. Combine these theories in a drawing of a scene.

4. Paper Construction

   Using an assortment of sacks and construction paper, make animals or people. Show the different approaches to the problem.

DESIGN ELEMENTS

DEFINITIONS: **GRADE TWO**

LINE

Any mark made by a pencil, brush or crayon.

SHAPE

An area enclosed by a line.

VALUE

The lightness or darkness of a color.

TEXTURE

Texture is the degree or quality of roughness or smoothness of an area, to be seen or felt.

COLOR

Red, blue, yellow, orange, green and violet.

SPACE

Space is that which is around and between objects.

1. Experiment with Line Character

   Divide the paper vertically and horizontally, with lines of various physical characteristics; thick, thin, wiggly, bumpy etc. Make a large variety of lines.

   Note: This drawing provides an opportunity for experience with unity, harmony, variety, repetition and space division.

2. Imaginary Animals

   Draw one large imaginary animal using a variety of lines. All of the animal's physical characteristics must be drawn with a line.

   Note: Precede the lesson with a review of characteristics of line types found in Lesson #4 of line problems, Grade One.

3. Line Rubbing

   Two pieces of paper will be needed. One piece is to be used for rubbing and the second piece is to be cut and placed underneath the first. Make a linear design by rubbing only on the edge of the cut paper.

4. Drawing Children in Action Poses

   Have individual children come to the front of the room and take action poses, related to children's activities. Teacher should demonstrate a loose gesture sketch. The drawing should be completed by adding clothing and the surroundings.

SHAPE PROBLEMS GRADE TWO

1. Abstract Design

Divide the paper with two vertical lines thus forming unequal areas. Turn the paper sideways and add three lines, breaking up the surface into additional smaller shapes. At this point, lines may be added if they will enclose an area. To form better design, colors, values and textures should be repeated.

2. Three Dimensional Birds

Cut birds from a flat piece of paper. The wings may be pleated, curved, fringed, bent or rolled and stapled or pasted to the body and then attached on either side of the paper. The birds may be folded in half with the fold either on the top or the bottom of the form. The wings and tail may be cut either in one piece with the body or attached separately. Both thin and heavy papers can be used. Decorate the bird as desired.

3. Pinch Pots

Demonstrate the forming of a pinch pot. Give the students a small pre-cut piece of clay to form a pot. Glaze according to desired effect.

Note: An upside down pinch pot also may be used for rabbits at Easter, angels at Christmas, and for little people.

4. Paper Strip Mobiles

Paste long narrow paper strips to create shapes, and figures. Hang the shapes as a mobile.

VALUE PROBLEMS

GRADE TWO

1. A Study in Sun and Shade

Discuss the effect of sun and shade on a color. (Grass in sun, and shadow.) Draw a house, yard and trees showing where the sun shines and where there is shadow.

2. Puppets

From an assortment of light, medium and dark papers, choose one dark, one light and one medium value. Using paper bags and the selected colors make a puppet of an animal or person. Use the bottom of the bag for the head. Additional pieces and colors may be needed to complete the puppet.

3. Paper Masks

With orange construction paper, demonstrate the forming and stapling of a large shape for a mask. Using white, black and gray yarns, and white, black and gray construction paper sheets, demonstrate ways of building noses, crushing paper for cheeks, scoring large ears, and separating yarns for hair. Outline some areas with yarn, for accent. Insist the children use all three values somewhere on the face.

4. Warm and Cool Values

Mix warm colors with black and white to make a warm sunny scene. Repeat the same scene using the cool colors, mixed with black and white, to make a cold winter scene.

Note: Refer to Monet's Haystacks

TEXTURE PROBLEMS **GRADE TWO**

1. Decorative Paper

   Cover the entire paper with varied hues of heavily applied colored chalks. If using one color over another, either start with light value, or dark value. Work over it with light to dark values or dark to light values. Brush liquid starch over the entire surface. Place another sheet over the first wet chalk sheet. With the blunt end of a pencil draw a textured line design. Chalk lines may be added if the design need them.

2. Corrugated Animal

   On the back of a small piece of corrugated paper, draw an animal and cut it out. Allow a choice of colored construction paper for a background. An assortment of yarn and felt scraps may be used to decorate the animal and the background, for a textural effect.

3. Textured Paper

   Textured pattern adds interest to the appearance of a surface. The paper is folded into four, six or eight sections. On each fold cut slits, which will be folded outward to give a three dimensional effect.

4. Ceramic Jewelry

   Start with a small ball of clay which is to be flattened to approximately 1/4" in thickness. Cut and shape the clay into a pendant. Pierce the clay with a nail, thick wire or toothpick. Texture may be applied to the surface by pressing buttons or old jewelry into the clay. Terra cotta clay may be left unglazed. White talc clay may be decorated with underglaze, before firing.

COLOR PROBLEMS

1. Color Wheel Repeated

   Paint small areas (3" x 3") of the primary colors on a large sheet of paper. Mix and paint areas of the secondary colors. When paint is dry, cut areas of color into shapes and paste the shapes on a new sheet of paper to form the color wheel.

2. Warm and Cool Colors

   Discuss warm and cool colors using examples found in the classroom. Draw and paint a design using the warm colors and then a design using the cool colors.

   Note: Only color is to be used-no black and white.

3. Value Study: Monochromatic

   Paint a design or picture using one color plus black and white. Encourage the mixing of many values.

   Note: Use the terms value and monochromatic where they apply.

4. Flower Study

   Use the primary colors and one brush. Dip the brush into the light yellow, then red and then blue. After dipping in each color, dab the paint on the paper to make a flower design.

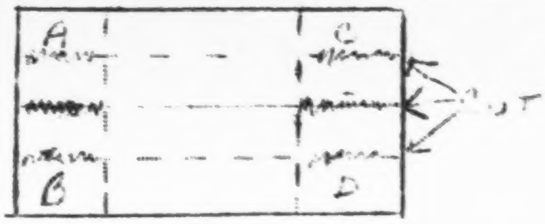
SPACE PROBLEMS GRADE TWO

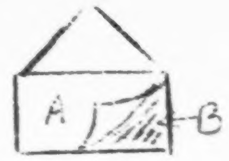
1. Lessons in Overlapping

Observe, discuss and demonstrate how the overlapping process gives the feeling of depth to a picture. Draw or paint a group of people. Suggested subject matter: parade, the band, children playing, etc..

2. Simple House Construction

Fold a piece of construction paper in half lengthwise. Then fold the sides to the middle fold. Turn the paper and fold the sides to the middle.





Make cuts on the folds as shown above. The rectangles marked A and B must be glued one on top of the other so that the edges match exactly. Flaps C and D should be glued one on top of the other so that the bottom forms a straight edge. Furnish another piece of paper for a roof and other decorations.

3. Cut Paper Scenes

Observe and discuss the shapes of houses. For example: the angle of a roof and the placement of windows on a house. Each student is to cut a house from construction paper and paste the parts together. All of the houses may be placed on a larger piece of paper to form a street scene. Houses should be placed on the mural in a manner which will indicate space.

4. Floral Arrangement

Discuss flower arrangements, stressing the fact that the vase should be less important than the flowers. The flowers should be approximately two times as tall as the vase. Choose one of the following media and make a floral arrangement. Media: wire, wire and tissue, wire and yarn or cut construction paper.

DESIGN ELEMENTS

DEFINITIONS: GRADE THREE

LINE

Any mark made by a pencil, brush or crayon.

SHAPE

An area enclosed by a line.

VALUE

The lightness or darkness of a color.

TEXTURE

Texture is the degree or quality of roughness or smoothness of an area, to be seen or felt.

COLOR

Red, blue, yellow, orange, green and violet.

SPACE

Space is that which is around and between objects.

LINE PROBLEMS GRADE THREE

1. Lines and Nature

Break up the space with a variety of vertical and diagonal lines. These lines may be connected, overlapped, broken, or of various lengths and thicknesses. Work with these lines to form a composition of living things such as: trees, plants, flowers or people. See illustration below.

2. The City in Lines

Using vertical, horizontal and diagonal lines draw a version of the city. Vary the physical characteristics of the lines. Use a ruler if desired.

Note: If possible, have pictures of a city available.

3. Continual Line Drawing of Figures

Have one student at a time pose in front of the room. Use one sheet of paper and three colors. Make continual outline drawing of the figure. The second and third figures will overlap the first figure. Vary the width of the line on each figure.

Media: crayon or chalk suggested

4. String Painting

Everyone has one piece of paper, three pieces of string and three colors of tempera paint. Have the student dip the string into the paint and drop it, drag it and flop it on the paper. The result will be an abstraction in line.

1. Tree Shapes

   Observe and discuss the difference in the shapes of trees; size of follage in proportion to the trunks. Draw and paint groups of trees in a scene.

2. Symmetry in Nature

   Show examples of symmetrical balance in nature; butterflies, flowers and insects. Fold construction paper in half and cut nature objects. Some shapes could be cut from black paper with center areas cut out tissue or colored construction paper can be pasted on to the black paper. These can be done three-dimensionally or two-dimensionally.

3. Geometric Mobiles

   Choose one geometric shape and cut several different sizes of this shape. Smaller sizes of the same shape in different colors can be pasted on the larger shapes. Hang the shapes from a simple cross-bar in a symmetrical arrangement.

4. Coil Pottery

   Start the pot with a pinch pot base. Demonstrate how to make and attach a coil to the base. Let the student experiment with this construction method.

VALUE PROBLEMS GRADE THREE

1. Value Landscape

Review Mixing Values. Discuss the mixing of light colors, medium colors and dark colors.

Arrange a landscape composition on a 12" x 18" sheet of paper. Place off center, a tree which touches the top, bottom and both sides of the paper. Make an interesting pattern of the branches. Beneath the tree or beside it, add an animal, person, house etc., Draw a line higher on the paper which will be the horizon line. Draw a mass of trees on the horizon line. Paint the darkest value on the tree. The object near the tree should be of a slightly lighter value. The lightest value in the picture is the sky. The mass of trees on the horizon is slightly darker than the sky value. The ground will be painted in a medium value.

2. Values and Yarns

Using the line designs made from nature, (see Line Problem No. 1), choose three or four colors of yarn, each a different value. Fill in the shapes made by the lines with interesting texture qualities. Strengthen the line design with the darkest value yarn. Balance and repeat the colors.

3. Cut Paper Village

Materials: A 12" x 18" piece of black paper serves as a background. Three different values of gray paper and one white may be used.

Cut different building shapes such as: church, flat roofed buildings, pointed roofed buildings and buildings with towers from the gray and white paper. The buildings should be of various sizes. Place one building low on the paper so it is completely surrounded by a black line. Cut the other buildings so that they fit like a puzzle, leaving a narrow black edge around each building.

4. Value and Texture

Discuss and demonstrate how different value textures may be obtained. The closer the lines or shapes are placed, the lighter the value, if one uses a light crayon.

Using one light color, draw a scribble design. Fill in the areas with different textures. After texture has been applied, paint over it with a darker color.

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TEXTURE PROBLEMS

GRADE THREE

1. Texture by Bleaching

A diluted bleach is poured into individual water pans. Each pupil should have access to colored construction paper, various sized brushes, sponges, pieces of mesh, burlap, stencil brushes, and other odds and ends such as rubber bands, string and paper clips. These articles are to be dipped into the bleach and placed on the construction paper, causing a color loss where the bleach hits the paper. The students should be encouraged to experiment in order to produce a textured design.

2. Weaving

Give the students a piece of 12" x 18" oak tag board. Have them cut a 9"x 12" hole. Warp threads are cut to fit across the opening. The ends are glued and taped to the oak tag. Encourage the students to use different colors of yarn to create a striped pattern. As the weft is woven various materials may be added to make pattern and texture.

3. Face Collage

From a piece of flesh colored paper, 9" x 12", cut a large oval for a face. Paste or glue the face to a 12" x 18" colored piece of construction paper. The teacher should discuss and direct the attention to the placement of the facial features in order to achieve the proper facial proportions. Give the class an assortment of felt, beads, feathers and cloth to be used for accessories.

4. Visual Textures

Observe the textures that can be seen in the room and out the window. With one color crayon have the pupils make a panel of all the textures they can see. Suggest that the shapes be varied in size. Different values may be obtained through the width and closeness of the lines.

COLOR PROBLEMS GRADE THREE

1. Mixing the Intermediate Colors

   Mix color sheets of the intermediate colors. Use the color sheets prepared to create a design. Stress color balance, rhythm, repetition and dominance.

2. Crayon Resist

   Plan a landscape using warm colors. Then select a cool watercolor wash, for the resist.

3. Water Color Blends

   Using water color on wet paper, paint an underwater scene. Stress balance, rhythm, repetition and dominance.

4. Color Identification

   Discuss the colors found in the classroom. Find the colors closest to the actual colors found in the room. Draw a group of children and dress them in the colors they see in the classroom.

   Note: In the discussion be sure to bring out the differences in intensity and the value of the colors they see around them.

SPACE PROBLEMS GRADE THREE

1. Cylindrical Creations

The basic cylinder form can be used to create a variety of animals, masks, people and other assorted creatures. Pieces of yarn, cloth or construction paper may be added to the basic form.

2. Multiple Base Line

Draw three lines on the paper; one line for the street, one for the sidewalk and one for the yard, or building. This will divide the page into the foreground, the middle-ground and the background. Objects should be placed properly in these areas.

3. Color Depth

Place a water color wash on the paper. Work from a high intensity color to a low intensity color. Experiment with different washes on several pieces of paper. After the paint has dried, details can be applied over the wash.

Note: The problem could be done in chalks.

4. Crowds of People

Review overlapping and large to small plus color depth theories. Draw or paint a composition which contains a large group of people.

DESIGN ELEMENTS

DEFINITIONS: **GRADE FOUR**

LINE

A mark made by a moving point.

SHAPE

An area enclosed by a line, or by a contrast of color.

VALUE

The characteristic of color in terms of its lightness and darkness.

TEXTURE

The actual roughness or smoothness of a surface or the representation of roughness or smoothness.

COLOR

Color comes from light. Color is determined by the absorption and reflection of light. Color in art refers to the pigments used by the artist. (Pigment: coloring matter or substance used by the artist to create the effect of color on the surface.)

SPACE

Space is that which is around and between objects.

1. Excitement and Line

Using diagonal lines draw an exciting composition. It may be abstract or real.

Suggested topics: storm, angry animal, fight, riots, fire, dance, and musicians.

Note: Good example, "The East Wind" by Charles Burchfield.

2. Contour Figures

Have a child pose in a seated position. Draw a contour sketch of the figure. Encourage the student not to look at his paper while he is drawing.

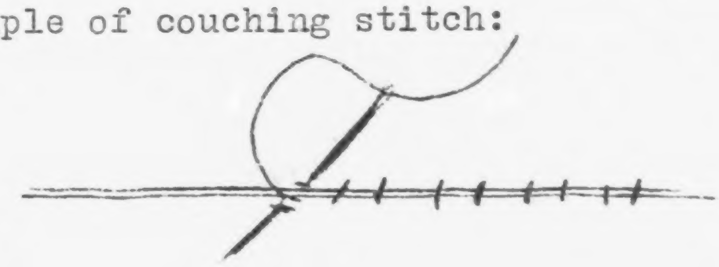
3. Line: String Print

Use a piece of corrugated cardboard and an assortment of string. Design a composition using lines. The strings are then glued on to the lines. Place a piece of paper on top of the finished composition and roll a brayer or rub to obtain a print. Also, the brayer may be rolled directly on the surface of the string and paper placed on the inked surface to obtain the print.

4. Stitchery and Line

Draw a design on burlap and use heavy yarn as the lines in the design. Attach the heavy yarn to the surface with the couching stitch. Other yarns and felt may be used with other stitches to give texture.

Example of couching stitch:



SHAPE PROBLEMS   GRADE FOUR

1. Separating Shapes

   Two contrasting sheets of paper are necessary: one 9" x 12", the other 12" x 18". Shapes are cut freely from the smaller piece of paper. These shapes are spread out to fill the larger sheet of paper. Larger shapes may be cut into several smaller shapes. Work variety into the shapes without losing the unity. Do not fasten the shapes until a final arrangement is reached.

2. Cardboard Print

   Using the design from the previous lesson, cut cardboard pieces to match the shapes. Glue these shapes to a cardboard background. A print may be obtained by rubbing or inking.

3. Slab Pottery

   Demonstrate the basic slab process and show many examples of good ceramics. Set a minimum of two slabs high to give experience in joining one slab on top of another slab. Construct a pot and decorate as desired.

4. Masks

   Show examples of native ceremonial masks. Design with crayon, a creative mask. Model the features to follow the shapes in the design. Cover the clay shape with papier mache or paris craft. Paint the design on the mask. Cover dried tempera with polymer or shellac. Add yarn, rafia, jewelry, curtain hooks, etc. to enhance the design.

   Note: AVID film, Buma: African Sculpture EB 9 min.

VALUE PROBLEMS | GRADE FOUR

1. Fruit and Vegetable Arrangement

Compose an arrangement of fruit and vegetables. Shade the pieces of fruit and vegetables with chalk or pencil to achieve a three-dimensional appearance. Use no color, only black and white.

Note: Follow up with Color Lesson No. 3

2. Flat Value Composition

Draw three people side by side, in a familiar pose. Drawings should be large enough to fill the space. Reduce the shapes into simple flat areas. Mix five values ranging from white to black. Accent the shapes with black or white.

3. Line to Achieve Value

Demonstrate how value may be achieved through the use of spacing and width selection of line.

Draw an abstract composition of a city. Use a ruler and crayon to draw the lines on the building areas.

4. Natural Value of Color

Each color can be placed on the value scale. Yellow is the lightest color and violet is the darkest color. Choose the three lightest colors and the three darkest colors from colored paper. Use one group of colors in a positive-negative repeated design. Use the other group of colors in a design of repeated shapes of different sizes.

1. Roller Prints

On a brayer or substitute roller, wrap and fix string with rubber cement. Ink the roller, or brush on tempera paint. Roll the brayer over various paper surfaces to achieve textured surfaces.

2. Crayon Chip Resist

Draw a textured design with a white crayon. Encourage the students to vary the width of the lines. Crayon shavings are placed on the paper wherever the student desires. Stress repetition, balance in shapes of the color areas. A piece of newsprint is placed over the sheet and a warm iron applied. A wash of water color or tempera is applied over the lines and crayon areas to complete the problem.

3. Design Etching

Draw a design, and transfer it to another sheet of paper. Apply crayon very heavily to the design. Paint over the surface with india ink or tempera with soap added. After the ink has dried, transfer the original drawing on top of the inked surface. Using a scissors or other scraping tools, scratch designs into the inked surface. Textures should be scratched on the surface leaving no large black areas.

Note: This project is suitable for Christmas, Fall, Easter or other seasonal themes.

4. Textured Clay Slab

Roll a clay slab approximately 1/4" thick, and of any shape or size desired. The surface may be textured using any of the following methods:

1. Add coils, slabs or other pieces to the surface.
2. Incise textures into the surface, using fingers or assortment of tools.
3. Remove areas completely from the slab.
4. Dip objects into slip and place on slab, causing a pattern of slip residue.

COLOR PROBLEMS GRADE FOUR

1. Complementary and Value Color Mixing

   Select two complementary colors. With the two colors selected, plus black and white, mix and paint areas of color on paper. Explain how a variety of colors may be obtained.

2. Repetition of Shape (Shape problem using color)

   Using one basic shape, (circle, oval, half-circle, or triangle) make a design. Stress the importance of variety in the treatment of each shape. Example: different treatment within the shapes or different treatment of the edge of the shape. Limit choice of color to a complementary scheme.

   Suggested media: painted sheets made in the previous lesson

3. Colored Fruit and Vegetable Arrangement

   Draw and render in chalks, several fruits and vegetables. Stress the use of the colors in a realistic way, using the complements to obtain shadows. Do not permit the use of black.

4. Analogous Colors: Tissue overlay

   With four analogous colors of tissue paper, compose an outdoor scene. Large areas are to be covered first proceeding to the smaller areas. Shapes may be cut or torn. Black construction paper or tissue may be used to accent shapes.

5. Tapa with Limited Color

   Soak the paper bags in water for about 2 or 3 minutes. Remove bags from water and open them at their seams. Crumple the bags hard in the fist and open them up. Repeat this process several times. Flatten the paper by smoothing out with the hands. Allow it to dry thoroughly. When dry, a design may be rendered on the paper bag in tapa fashion, utilizing some of the true tapa cloth colors such as black, brown and white. Add another color.of orange or red, if desired.

SPACE PROBLEMS GRADE FOUR

1. Puppets

Puppets may be formed from various materials: wadded paper, oil based clay, styrofoam eggs. The puppet's features may be fashioned of paper, clay cardboard and mache, or paris craft. Rolls of cardboard which fit the finger are to be made for the head and hands stalls.

Papier mache or paris craft is suitable for use in covering the face. Felt, paper or painted cardboard serve for hands, paws, wings, etc.

Paint the features with colors of tempera that portray the character desired. Polymer or shellac will seal the painted surface when it is dry. The clothing may be glued to the finger stalls.

2. Parallel Perspective

By using examples found in pictures and photographs and by observing objects, explain the principle of one point perspective. A drawing of a road, street, railroad or river with trees, telephone poles or fences may be made. A simple structured building could be added to the drawing.

3. Mural

Using the principles of overlapping, large and small, high and low, graying in the distance and some parallel perspective, draw children playing on the playground, children coming to school, or people shopping.

4. Paper Sculpture

Fold a half inch edge along the short end of the paper. Fold the remaining paper into four sections. Cut shapes must be placed at measured intervals, along the folded edges. Both edges should be cut identically. Open the paper and form a tall rectangular cylinder, by pasting the half inch flap to the opposite end of the paper. The cut shapes should be pushed in toward the center and creased.

Note: See Creative Paper Design by Ernst Rottger or Creating with Paper, by Pauline Johnson

DESIGN ELEMENTS

DEFINITIONS: **GRADE FIVE**

LINE

A mark made by a moving point.

SHAPE

An area enclosed by a line, or by a contrast of color.

VALUE

The characteristic of color in terms of its lightness and darkness.

TEXTURE

The actual roughness or smoothness of a surface or the representation of roughness or smoothness.

COLOR

Color comes from light. Color is determined by the absorption and reflection of light. Color in art refers to the pigments used by the artist. (Pigment: coloring matter or substance used by the artist to create the effect of color on the surface.)

SPACE

Space is that which is around and between objects.

LINE PROBLEMS GRADE FIVE

1. Contour Line Drawing

Make a continual line drawing of a simple still life. Begin with one object such as a potted plant with large leaves.

2. Contour Line Drawing - An Abstraction

Make a continual line drawing using three objects in the composition. Suggest overlapping of forms, filling in some areas with values. The final result will be an abstraction.

3. Wire Sculpture

Give the students wire and have them shape it into figures or animals, or a combination of both.

4. Mural

Plan small all-over designs, which are to be enlarged. The class chooses the best design for a mural. The teacher selects two students to enlarge the design.

Divide the design into equal sections for each child. These sections are to be numbered, in order to be placed correctly on a larger mural. On the large surface the line design will be completed with felt and yarns of various sizes. Another method is the use of paints, ink and felt markers.

Suggested themes: the jungle, the West, the circus, the carnival.

SHAPE PROBLEMS GRADE FIVE

1. Irregular Pattern Design

Choose one basic shape. Cut this shape in various sizes and colors from construction or tissue paper. Cut other colored shapes to overlay and overlap them on the first shapes. Arrange the completed shapes on a background sheet in order to make a unified design.

2. Printing

Develop on paper, a design to be made of 3M printmakers plate, in which there will be solid shapes. If desired, textured surfaces may be added to the solid shapes by using a linoleum cutter. Scissors may be used to cut pieces of plate which may be adhered to the cardboard. Linoleum cutters in different sizes provide lines of varying thicknesses.

Repeat the print to make various patterns on large sheets. Develop one design with tissue overlay background or brayered background.

3. Soap Carving or Plaster Block Carving

Carve and scrape the material with a tongue depressor, popsicle stick, scissors, blade, fingernail file and other tools which are not dangerously sharp. Keep the design simple and avoid thin forms which will break easily. Try making smooth, curved abstract shapes, with rounded corners and hollow depressions. Texture the surface with scratches and lines or polish it with a soft cloth.

Note: The student may be ready for a more advanced problem if this is not his first carving experience.

4. Poster Design

Each year the Home and School Association requests posters from the fifth grade classes. Use this opportunity to stress the rules of good poster design.

VALUE PROBLEMS GRADE FIVE

1. Silhouette

From black construction paper cut a silhouette to be placed in the foreground. Using two values of gray, cut silhouettes for the background and middle ground. Arrange these on white paper and glue.

2. Value in Paper

Plan an arrangement of three shapes which overlap. These can be used as a single composition or they can be turned, overlapped and repeated to form an all-over pattern. Apply value to the shapes that are formed.

3. Monochromatic

Use the design from Problem No. 2. Draw it on a second piece of paper. Mix one color with black and white to create all the values achieved in Problem No. 2.

4. Value by Folds

Fold tissue paper squares, circles and strips. Where papers are folded over, different values will occur. Experiment with folding, cutting and tearing to obtain value. From these folded value sheets, make a composition.

Note: Creative Paper Design, by Ernst Rottger

TEXTURE PROBLEMS GRADE FIVE

1. Textured Scene

Tone a sheet of paper with an analogous color scheme. Use 3M water base ink or tempera paint. Plan a street scene, country scene, jungle scene, etc. Draw the scene on the background paper. Build up lines with cords of various sizes. Roll color on some lines or on all of them.

2. White on White Textures

Collect various textured materials, all white in color. These materials can be magazine, cloth, netting, yarn, cotton, napkins, milk weed seed fibers, and straws. Use these materials to make a composition. Let the material suggest the subject matter.

3. Coil and Slab Pots

Review coil and slab construction processes and demonstrate methods of texturing the surface. If possible, show students examples of good finished ceramic pieces. Choose and plan the method of construction before starting the project.

4. Weaving

Each student must have a wooden frame loom. (It may be necessary for them to make one.) Place the warp threads on the loom. Plan a design based on the spirit of contemporary architecture. Weft threads are woven in areas rather than completely across the loom. This may result in areas of open warp threads. Show students many examples of this type of weaving.

Note: Craft Horizons, School Arts and Weaving Without a Loom by Sarita R. Rainey.

COLOR PROBLEMS GRADE FIVE

1. Color Intensity

Discuss ways of achieving intensity in color by using the complementary colors. Plan a composition using different intensities of color. Use tempera paints. Black ink may be used for accent.

Suggested titles:

The Flowers Are Blooming
The Island of Enchantment
The Carnival at Night

2. Composition: Analogous Complementary Triad

Arrange three shapes on a simple textured background, using cut construction paper. Develop the same design three times using these three color schemes: analogous, complementary and one triad.

3. Cut Paper Mosaic

Draw an animal in his natural setting, keeping the design simple. Using a triad color scheme, cut colored pieces of paper and apply to the composition in a mosaic fashion.

4. Pointillism

The teacher should show the class examples of pointillism.

Plan a simple composition to be rendered with craypas in the pointillism technique. Allow the students to use both the primary and secondary colors.

1. Parallel Perspective

   Review the principles of parallel perspective. Draw a street scene in parallel perspective using buildings, people, trees, etc. The subject matter may vary (frontier town, city street, Dutch village, etc.). The drawings may be in pencil or finished in ink with water color washes.

2. Two Point Perspective

   Demonstrate the principles of simple two point perspective. The students are to draw a box. The box is to develop into a building by the addition of windows, doors and chimneys.

3. Paper Animal Sculpture

   Using cones and cylinders, construct paper animals. Encourage the group to keep the body shapes simple. Interest may be created by adding decorative detail.

   Note: Refer to page 87, Creative Paper Design by Ernst Rottger.

4. Ceramic Sculpture

   Using coils, pinch pots and slabs, develop human forms emphasizing action or character. Glaze with underglaze for pattern and costume details. Use crystal clear glaze over the underglaze colors.

   Note: See page 87, Creative Paper Design, by Ernst Rottger

DESIGN ELEMENTS

DEFINITIONS: GRADE SIX

LINE

A mark made by a moving point.

SHAPE

An area enclosed by a line, or by a contrast of color.

VALUE

The characteristic of color in terms of its lightness and darkness.

TEXTURE

The actual roughness or smoothness of a surface or the representation of roughness or smoothness.

COLOR

Color comes from light. Color is determined by the absorption and reflection of light. Color in art refers to the pigments used by the artist. (Pigment: coloring matter or substance used by the artist to create the effect of color on the surface.)

SPACE

Space is that which is around and between objects.

LINE PROBLEMS

GRADE SIX

1. Pen and Ink Experimentation

   Experiment with pen and ink, twigs, sticks, cardboard, brushes, feathers, ballpoint pens and felt tip markers. On assorted sizes of paper, try different types of lines resulting in textured surfaces. These samples may be used for cut out lettering or abstract collages.

2. Pen and Ink Sketches

   Introduce and demonstrate pen and ink techniques (contour, cross-hatch, stipple and broken line). Demonstrate how value may be achieved by using ink lines. Use these techniques in figure sketching and still life drawings.

3. Toothpick or Drinking Straw Construction

   Use toothpicks or straws to form a three dimensional structure.

   Suggested subject matter: buildings, animals, people

4. Paper Sculpture Relief

   Draw several small linear designs and choose the best one. Transfer this design to a large sheet of paper. Then cut strips of colored construction paper approximately one-half inch wide and of varying lengths. These are glued at right angles to the picture surface. Apply Elmer's glue to the pencil line and place the paper strips at right angles to the paper surface.

   Note: This problem may be developed into a large bulletin board display.

SHAPE PROBLEMS GRADE SIX

1. Dioramas in White

   Use an 18" x 24" piece of white tagboard as the base surface. Design and construct from white paper, a scene which contains at least one figure. Figures will be attached perpendicularly to the base surface. Figure shapes may be based on cones, cylinders, and boxes.

   Note: See Creating With Paper by Pauline Johnson.

2. Cut Paper Figures

   Select examples from figure sketches completed in other sessions. Use these sketches to develop a figure composition of geometric shapes. Cut free hand geometric shapes from colored construction paper, and arrange to form an abstract design.

3. Face Sculpture

   Review the proportions of the face. Start with a piece of clay the size of a large soft ball. Shape the clay into an oval and model the features. Small pieces of clay may be added or carved away to give details to the face. When completed, the center of the clay ball should be hollowed out and a neck added.

4. Basic Lettering

   A review of the alphabet seems to be a good approach to beginning the study of lettering. Using graph paper and a round tip Speedball pen point, letter a basic alphabet.

   Note: Refer to Speedball Textbook for Pen and Brush Lettering by Ross F. George.

TEXTURE PROBLEMS

GRADE SIX

1. Prints: 3M Print Makers Plate

   Create a design using textures seen in nature: veins in leaves, tree bark surfaces, cross-sections of fruit, vegetables and feathers. Cut 3M plate and fasten it to a cardboard surface. Roll on ink and print.

2. Banner Stitchery

   Find examples of family and government crests. Design a crest to stitch onto a burlap banner.

   Note: This may be related to social studies or medieval history.

3. Lettering Collage

   Collect many samples of upper and lower case lettering from magazines and newspapers. Arrange these samples in a textured design.

4. Sgraffito or Relief Carving

   Show the students examples of relief and mural work from art history: Egyptain murals, Greek and Roman reliefs, Pre-Columbian reliefs and Hettite reliefs.

   Design a relief following the style of a period of art history. Roll a slab of clay at least one inch thick and carve the design from the clay.

1. Value: Still Life

   Cut still life shapes from black, white and gray papers. From the construction paper, cut the value changes to create volume and form on the objects.

2. Monochromatic Still Life

   On a piece of paper, draw the still life used in Problem No. 1. Choose a color and illustrate the still life in a monochromatic color scheme.

3. Warm and Cool Values

   Choose one warm color and one cool color. Compose a design or composition using different values of these two colors.

4. Pencil Renderings

   Using a soft lead pencil, draw a tree. Demonstrate the different values which can be created with a pencil. Use these techniques to draw the tree as realistically as possible.

COLOR PROBLEMS GRADE SIX

1. Color Relationships

Select two or three colors that do not go well together. Then make an abstract painting using these colors. Try bright, bold colors or dull, mysterious colors.

2. Cool and Warm Colors

Draw a simple outdoor scene. Render this scene in warm colors or in cool colors. When completed, discuss the difference in the feeling of the warm pictures as compared to the cool pictures.

3. Abstract Design: Two Primary Colors

Create an abstract design using two primary colors with black and white. Mix as many different colors as possible. Try to make color shapes move forward, or move backward; make them carry your eye through the painting. Overlay colors with dry brush or other methods.

4. Secondary Triad: Still Life

Draw a still life arrangement and render it in a secondary triad color scheme.

1. Black and White Design

Cut and arrange white squares on a black background. Work for variety, balance, interesting positive and negative shapes, and unity. Repeat the problem using squares plus circles. Criticize and repeat the problem using any assortment of shapes, geometric or organic. The problem will result in a series of black and white design. After each design is completed, a class critique must be given. The success of this problem depends upon the thoroughness of the critique.

2. Abstraction to Realism

This problem must follow the black and white design.

Relate the design principles used with abstract shapes to a composition using realistic shapes and objects. Choice of subject matter and media is secondary to the execution of a good composition.

3. One Point Perspective

Place the vanishing point off the top of the paper. Draw a city scene showing many types of structures: homes, apartments, factories, streets, street cars, buses, etc. Render in tempera, or cray-pas.

4. Space Within a Square

Score a 2" x 24" piece of cardboard to form a square. A flap is glued over the open end to hold the shape securely. A design is built inside the square with pieces of cardboard. It is necessary to measure the cardboard as the design progresses in order to have each part fit.

Before gluing, each piece must be considered in relation to all other pieces. Shadows of shapes add to the design; therefore, no color is needed. Each student's design may be combined to form a large divider.

Note: See Design Activities for the Elementary Classroom by Dr. John Lidstone.

DESIGN ELEMENTS

DEFINITIONS:

GRADE SEVEN

LINE

A line is a track made by a moving point.

SHAPE

An area having a specific character defined by an outline, or by a contrast of color, value of texture.

VALUE

The relative lightness or darkness given to a surface or area by the amount of light reflected from it.

TEXTURE

The surface feel of an object or the representation of surface character. Texture is actual and "visual feel" of surface areas as they are arranged and altered by man or nature. Actual textures are material surfaces which, when touched, stimulate characteristic sensory responses.

COLOR

Color (on an object) - The character of surface created by the response of vision and the wave-length of light reflected from the object.

SPACE

(1) The interval between pre-established points.
(2) Measurable distances.
Two-dimensioned - An extent (surface) possessing measurement as to length and breadth but lacking in thickness or depth.
Three-dimensioned - Possessing thickness or depth as well as length and breadth.
Decorative - In art terminology, limited to length and breadth.
Plastic - Involving length, breadth, thickness or depth.

LINE PROBLEMS GRADE SEVEN

1. Line Forms From Nature

Draw several small sketches of objects from nature, (leaves, flowers, twigs, butterflies, birds, rocks, wood and bark). Use these sketches to compose an abstract linear design.

Media: india ink suggested

2. Line in Printmaking

Prepare a pencil sketch using line only. Transfer the pencil sketch to the linoleum block. Using the proper tool incise the design. Demonstrate ways to achieve value with line.

Note: Problem one could be carried into the linoleum project.

3. Linear Animal Structure

Construct a mobile or stabile from reeds. Yarns, balsa and colored string may be used to complete the structure.

Note: Limit students to animal structures

4. Linear Collage

Have the students bring colored magazine illustrations to the art class. Cut the paper into strips of various sizes. On a piece of colored construction paper arrange the strips in a vertical and horizontal composition.

SHAPE PROBLEMS GRADE SEVEN

1. Shape in Space: Figure Sculpture

   Use clay to model a figure that may be titled Joy, Fear or Anger. Use the fingers more than tools. Leave some open spaces in the sculpture.

2. Shapes From Nature

   Make an imaginary insect. Draw it or construct it. Refer to science books for ideas. The "thing" can be fierce, shy or funny.

3. The Fractured Image

   Select a magazine photo of a face. Cut it apart in shapes that intensify the expression. Separate the shapes or shift them as you paste. Add color if desired.

4. New Shapes From the Alphabet

   The student may use his last name as a basis for inventing new shapes. The letters may be cut out and traced in such a manner that the total effect will be an abstraction. Render the design in three colors plus one neutral color.

5. Poster Layout

   Design and paint a poster for a school activity. Make use of the principles of advertising discussed in the text, Art For Young America by Carl J. Heyne.

1. Value Analysis

Choose a colored photograph, illustration or art masterpiece, for the basis of this problem. Analyze the use of value in the picture and reproduce the values on a piece of paper.

2. Aerial Perspective

Sketch an arrangement of objects so that the objects in the foreground are drawn in front of or over the other parts of the sketch. Using only black and white, paint the background white. Moving toward the foreground, paint each object a darker value than the one behind it, ending with black.

3. Value Collage

Create a design in neutral values. Interpret the value design in collage type materials.

4. Interior Perspective: Cut Paper

For this problem drawings from Problem No. 2, SPACE. A five step value scale should be made by the students. White, black and gray paper are used for steps 1, 3, and 5. Steps 2, and 4, are created by stippling, sponging pen and ink, or spattering white on black paper and black on white paper. These value sheets are cut to form the shape of the areas in the perspective drawing. The values should add depth to the drawings.

TEXTURE PROBLEMS GRADE SEVEN

1. Decorative Nature Design

Design an imaginary bird, insect or animal. Use a variety of patterns of dots, lines and shapes, to provide a decorative element and enrich the areas. Apply a resist technique such as paint or ink, to complete the design. Use cray-pas, or crayons applied in an intense manner.

2. Abstract Collage

Using corks, cardboard edges, spools and kitchen gadgets, experiment to produce various patterns. Dip them in a thin tempera paint and place them on various kinds of paper. Combine these patterns with solid colored shapes in a collage.

3. Monoprint

Paint on glass or substitute surface. Then press your paper to the surface. Build up colors, forms, textures, layer on layer. Think of different ways of monoprinting.

4. Textured Pot

Review the coil, slab, and the coil-slab method of clay construction. Construct a tall, narrow pot. Employ at least two different textures on the surface of the pot. Emphasize the repetition of pattern and textures that will harmonize with the design of the piece.

COLOR PROBLEMS
GRADE SEVEN

1. Color Relationship Study

Cut four squares approximately one inch by one inch for each primary color. Then cut larger squares approximately 2" x 2" of colors that relate to each of the primary colors in the following ways:

1. Complementary
2. Analogous
3. Different intensity
4. Black or gray

Paste the smaller squares on each of the larger squares. Discuss the changes that occur in the colors as they relate to each different background.

2. Application of Color Relationships

Render a still life in chalks or cray-pas, using what the students have learned about color relationships.

3. Color Matching

Have the students bring to class a colored illustration from a magazine. Mount the illustration on a larger piece of paper. Extend the original illustration to the edge of the paper, by matching colors. Tempera paint is suggested.

4. Color Expressing Moods and Emotions

Draw a composition in which the colors create the mood. The composition can be a simple scene, portrait or animal, but the colors used should give a certain feeling, or cause a certain emotional reaction.

Note: Show the students examples of work by Willem do Kooning and Jackson Pollock.

1. Cardboard Relief

Plan a design of positive and negative shapes. Transfer the design to an 18" x 24" piece of corrugated cardboard. Cut out the negative areas of the design with a scissors or an X-acto knife. Using heavy paper and light cardboard, masking tape, glue and a stapler, proceed to build up a three-dimensional surface above and below the cardboard base. Cones and curved paper may be added to the edges of the negative areas. The passages between the cardboard and the paper are filled in with crushed newspaper filler. Papier mache strips are placed over the entire surface. Paint may be added to the surface to give more excitement to the design.

2. Interior Perspective Drawing

Review one and two point perspective principles. Make several sketches of hallways, rooms and stair cases.

Note: Relate to Value Problem No. 1

3. One Piece Sculpture

Make experimental cuts in a sheet of paper. The paper is bent and twisted to see what interesting shapes and shadows may be created. Having completed the experiments, use a large 18" x 24" sheet of heavy paper or cardboard to cut, bend and fasten into a one piece sculpture.

4. Nail and String Relief

Materials required: an assortment of nails, screws, bolts, yarns, strings, wire and cloth (samples from Kroehlers).

Glue the cloth to the board surface. Drive nails and screws into the board to form a pleasing pattern. Yarns, strings and wires may be wrapped around the nails to give added depth and pattern.

DESIGN ELEMENTS

DEFINITIONS: GRADE EIGHT

LINE

A line is a track made by a moving point.

SHAPE

An area having a specific character defined by an outline, or by a contrast of color, value or texture.

VALUE

The relative lightness or darkness given to a surface or area by the amount of light reflected from it.

TEXTURE

The surface feel of an object or the representation of surface character. Texture is actual and "visual feel" of surface areas as they are arranged and altered by man or nature. Actual textures are material surfaces which, when touched, stimulate characteristic sensory responses.

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Decorative - In art terminology, limited to length and breadth.
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1. Linear Burlap Wall Hanging

Pull threads vertically and horizontally on a piece of burlap. As the design emerges, vertical threads may be pushed to form curved shapes within the design. If desired, threads or yarn may be woven into the hanging. Beads and other form may be included.

2. Linear Pen and Ink Sketching

Draw directly on the paper with pen and ink. Encourage expressive line qualities. Distortion will occur. Make good use of the distortions to form an interesting composition. Transparent water color washes may be applied after the ink has dried.

Suggested subject matter: still life or nature

3. Portraits in Line

Plan a linear picture of one or two faces. Transfer the design to the cardboard or glue the string on the design. When glue is dry, shellac the entire surface. Ink the surface of the cardboard and string. Place paper on the inked surface to obtain a print. Experiment with off set printing.

4. Line in Clay Relief

Form at least four rectangular slabs, approximately one half inch thick. A thin coil design should be attached to these slabs. Bisque fire and attach slabs to a wood background.

Note: Terra cotta clay may be alternated with buff or white clay.

SHAPE PROBLEMS

GRADE EIGHT

1. Shapes and Letters

   Choose a poem and letter it in a style that interprets its meaning. Be sure to keep the same word placement. This placement is part of the shape that the poet gives his work. Use color expressively.

2. Bio-morphic Shapes

   Irregular shapes which resemble freely developed curves found in organic life provides the basis for the student to compose an abstraction. Complete the study in color.

3. Rectilinear Shapes

   In direct contrast to the bio-morphic shape are the straight line, geometric shapes. In the manner of the Cubists, draw and paint a composition of rigid and strong shapes.

4. Collage and Deep Space

   Using organic shapes found in magazines, assemble them on a painted piece of paper that suggests deep or infinite space. Converging lines may be added to accent the deep space concept.

   Note: Refer to Surrealists such as Yves Tanguy, and Salvador Dali.

VALUE PROBLEMS GRADE EIGHT

1. Ink Wash With Pen Line

   Demonstrate value changes which can be achieved with ink washes. Illustrate a still life or scene with ink washes. A pen and ink line is added to the wash after it has dried, to accent and strengthen areas.

2. Monochromatic Tissue Over-lay

   Select an assortment of colored tissue and construction paper in a monochromatic color scheme. Gray, black and white tissue may also be used. Cut, tear and crumple the paper to create an abstract design.

3. Figure Sketches in Values

   Draw the figure quickly with a few black lines. Give the figure form and mass by the addition of white and one gray value.

4. Linoleum or Wood Block Print

   Create an original composition or design. Transfer the design to linoleum or wood. Use the tools to create value changes.

TEXTURE PROBLEMS GRADE EIGHT

1. Texture Scale

Select five textured materials and arrange in sequence from the roughest to the smoothest sequence. Mount these objects along the edge of a piece of tag board. Next to each object, draw an illustration of the textured surface.

2. Insect Prints

Using insects as the subject matter, make a textured design. With the proper tools, cut a design into a linoleum block and print.

3. Tie Dye

Bring to class a piece of old sheet at least 14" x 14". Mix the dye the evening before it is to be used in the classroom. (Tintex, Rit or Putnam)
The dye may be mixed by adding 1 1/2 cups of boiling water to each package. Let it cool and seal in a mason jar.

Place dyes in an enamel pans and put a pan of clean cold water next to them. Place cloth in the water, and pick it up from the middle. Hold the cloth in the hand with the pointed center coming up from the fist. Take a piece of 30" long string and tie around the material that is above the fist. (Do not knot string)

Dip the entire fabric into the dye of the lightest color. Leave in the dye for about 3 minutes, remove and squeeze out the excess dye. (do not wring)
Place the cloth in clear water and squeeze. Tie off another section of the fabric somewhere underneath the first tied-off section, and repeat the process. Tie and dye as many times as desired.

4. Cardboard Relief

Texture the background with a sponge, brayer or large brush. Cut and arrange different colored cardboard shapes and strips on the background. Pieces of balsa or other materials can be placed under the cardboard to give a relief effect.

COLOR PROBLEMS

GRADE EIGHT

1. Color Schemes: Portrait Study

Discuss and review the color wheel and these five color schemes: complementary, analogous, split-complementary, monochromatic and triad.

Select one color scheme and draw a portrait using these selection. Abstract the portrait and encourage the use of their colors to create a mood or feeling in the portrait.

Examples of work by Roualt, Nolde and Matisse, may give the students some ideas.

Suggested Media: Cray-pas and india ink, or tempera paint.

2. Color to Music

Listen to different musical works of Igor Stravinsky, Modest Mussorgsky, or Aaron Copland. Select one piece of music and paint a colorful interpretation of the music. Emphasize the use of contrasting colors, repetition of colors and rhythm in composition.

3. Advancing and Receding Colors

Draw a landscape. On this drawing, place colored tissues of advancing and receding hues. Warm and high intensity colors advance, while cool and low intensity colors recede.

4. Analogous Color Scheme: Still Life

Draw a still life composition. Use three or four analogous colors plus black and white, to paint the picture.

SPACE PROBLEMS

GRADE EIGHT

1. Free Standing Panels

From cardboard or balsa wood, cut three or four panels approximately 4 inches wide and 6 to 18 inches long. Design each panel by cutting areas from the center and the edge of the cardboard. Paint the panels on both sides. Pieces of colored construction paper are pasted to the panels. Arrange and fasten the panels perpendicularly to another piece of cardboard. Smaller pieces of cardboard can be attached to the standing pieces to divide the space in a more interesting way.

2. Interior Perspective

Draw a corner of the room. Place one vertical line in the center of the page. On the top and bottom of the vertical line, draw a shallow V shaped line. The point of the V is placed at the end of the vertical line. Draw a horizontal line at eye level. Objects above the eye level relate to the ceiling line and objects below the eye level relate to the floor line.

3. Stabile Sculpture

Cut strips of cardboard approximately one-half inch wide and of various lengths. Bend strips to make angular three-dimensional shapes. Notch and glue the ends to secure the shapes. To assemble, choose one shape and add other shapes and strips to the original shape. Some ends of the shapes may be left unattached to create open spaces. Think of the total structure as a division of space into open planes, surfaces and areas. A strong piece of wire is attached to the bottom of the structure, then placed in wood.

Note: See page 48 of Design in Three Dimensions by Randall and Haines.

4. The Third Dimension on a Flat Surface

Cut several shapes from construction paper. Arrange them on a piece of paper following the principles of design.

On a second piece of paper the two-dimensional design is to be illustrated with paint, in a three-dimensional manner. Give volume to the shapes, and depth to the surface.

CURRICULUM

GRADES NINE THROUGH TWELVE

With a concrete background in the design elements, the student is prepared to expand into specific areas of concentration. The high school art program is presently organized in the following manner:

ART I (Art Fundamentals) Textbooks: Art Fundamentals
W. C. Brown Publishing Co.

This basic general art course is recommended for all pupils. It is designed for pupils who will take only one course in art in high school, as well as for those who will elect additional courses. The course is divided into six areas of study: Draw, Painting, 2-Dimensional Design, 3-Dimensional Design, Craft Design, and Art History. Pupils study the work of artists and obtain practice in several different mediums. This is the prerequisite course for advanced art studies.

ART II (Two - Dimensional Design)

Textbooks: Painting and Understanding Abstract Art.
Reinhold Publishing Company
A Concise History of Modern Painting
Praeger Publishing Company

Art II consists of two-dimensional problems related to the design elements and principles, with emphasis on color. Introduction to oil painting, pictorial composition, design and textile printing techniques, comprise the units of study.

ART III (Three - Dimensional Design)

Textbooks: A Concise History of Sculpture
Praeger Publishing Company.

Art III consists of three-dimensional design problems related to sculpture and knowledge of sculptors and their work, past and present. The primary objective is to investigate and conquer all types of design in space. The elements of art and principles of design form the basis for all design problems.

CURRICULUM

GRADES NINE THROUGH TWELVE

ART IV (Art Studio)

Textbooks: Form Space and Vision - Prentice-Hall Inc.

Art Studio offers units of study in advanced problems related to figure drawing, painting and contemporary design. The elements of art form the core for all design problems.

ART APPRECIATION

Textbooks: A Concise History of Modern Painting
Praeger Publishing Company
The Story of Art, Gombrich
Oxford University Press

This course is designed as an art history and laboratory combination to provide students factual and actual experience concerning the art "isms" of the present century. The art work is not graded, but serves as an additional aid to the learning process.

ART PAINTING AND DRAWING

Textbooks: Freehand Drawing, a Primer
University of Wisconsin Press
How to Use Creative Perspective
Reinhold Pub.

This course is intended for the art major and the non art major who may have the time and desire for a semester of art. This course deals chiefly with figure drawing and basic picture composition.

ADVANCED PAINTING AND DRAWING

Textbooks:

This course provides more advanced experience in painting and drawing following a study of Art Fundamentals and Art Painting and Drawing.

CURRICULUM

GRADES NINE THROUGH TWELVE

GENERAL CRAFTS

Textbooks: Craft Design - Wadsworth Publishing Co.

This course affords pupils an opportunity to work in ceramics, book-binding and printing. This is an art oriented course for the student in search for an avocation for his leisure time.

POTTERY

Textbooks: Ceramic Design - Chilton Books

Students will learn the fundamentals of working with the potter's wheel and other ceramic processes.

JEWELRY

Textbooks: How to Make Modern Jewelry - Doubleday Publishing Company

This course will include the basic techniques of handmade jewelry.

WEAVING

Textbooks: Crafts Design - Wadsworth Publishing Co.

Students work with basic weaving techniques to produce fabrics and wall hangings.

LEATHER

Textbooks: General Leather Craft - McKnight Company

Emphasis will be on craftsmanship and design in the production of leather articles and garments.

RECOMMENDATIONS

Due to the expansion and growth of the high school art program, it is recommended that in the near future provisions be made to study and reorganize the present program.

DESIGN ELEMENTS

DEFINITIONS	GRADES NINE THROUGH TWELVE

LINE

A line is a track made by a moving point.

SHAPE

An area having a specific character defined by an outline, or by a contrast of color, value or texture.

VALUE

The relative lightness or darkness given to a surface or area by the amount of light reflected from it.

TEXTURE

The surface feel of an object or the representation of surface character. Texture is actual and "visual feel" of surface areas as they are arranged and altered by man or nature. Actual textures are material surfaces which, when touched, stimulate characteristic sensory responses.

COLOR

Color (on an object) - The character of surface created by the response of vision and the wave length of light reflected from the object.

SPACE

(1) The interval between pre-established points.
(2) Measurable distances.
Two-dimensioned - An extent (surface) possessing measurement as to length and breadth but lacking in thickness or depth.
Three-dimensioned - Possessing thickness or depth as well as length and breadth.
Decorative - In art terminology, limited to length and breadth.
Plastic - Involving length, breadth, thickness or depth.

THE NATURE OF ART

STUDY QUESTIONS ART I

1. Discuss the origin and meaning of the word art.

2. What is meant by the statement that art is called "a language of visual sign"?

3. What are the major media of art and why are there several different media?

4. When and how was art used as a narrative and descriptive media?

5. What is reality in art?

6. We must have knowledge of certain artistic tools to understand art. The artist has certain attitudes which are expressed through his use of these tools. What are the tools?

7. The 20th century artist has gone away from the realistic approach to art. Compare the 20th century approach to the 19th century approach.

8. The components of a work of art are the subject matter, the form and the content or meaning. Explain and define each component in detail. Be sure to include the following:

   Principles of Organization

   Media and Technique

   Organic Unity - Form Organization

   Abstraction, Non-Objective Art

   Form - Meaning

   The Aesthetic Experience

LINE

STUDY QUESTIONS ART I

1. Explain and define the physical characteristics of line: measure, type, direction, location and character.
2. What are the emotional or expressive properties of line?
3. How does line relate to shape?
4. How does a line create value?
5. How is line used in texture?
6. How does line relate to color?
7. How can a line create space?
8. Describe how line is used in representational ways?

1. Introduction

Lines may vary as to direction and position.

Assignment

In frame shapes, create interesting line patterns. One should be composed of vertical and horizontal lines only, one of diagonal lines, one of curved lines, and one of a combination of lines of all directions. Vary the length, thickness, spacing, and color of the lines so as to make the pattern interesting.

2. Introduction

Lines may be decorative or they may be spatial in character. When lines are of the same thickness and do not cross each other they tend to decorate a surface without giving any significant sense of space. If lines cross, vary in thickness and are of different colors they may express a plastic quality; that is, they may seem to exist in a three-dimensional or space relationship.

Assignment

On a single sheet of paper, make two design patterns of lines, each contained within a frame shape. One should be a design in which the lines have a decorative effect and all seem to lie on the plane of the paper; the other should be made so that the lines seem to exist in space.

LINE PROBLEMS ART I

3. Introduction

The artist may combine the decorative and the spatial characteristics of line within the same area.

Assignment

Using three media create a continuous contour drawing of the edges of transparent objects such as bottles. Repeat the original contour in the other two media, enhancing the decorative nature of the contours. In addition, draw the ellipses forming the mouths and bottoms of the bottoms of the bottles, and overlap the bottles in such a way that the contour lines of those in back are allowed to come through those in front, thus enhancing the overall spatial character of the bottles.

4. Introduction

The kind of line used may express emotional qualities. Straight lines are rigid, diagonal lines are exciting, vertical lines are dignified, horizontal lines are quiet and restful, etc.

Assignment

Express three emotions in abstract line patterns developed within a design field. Name each emotion.

5. Introduction

Single lines when grouped create areas of dark and light.

Assignment

Draw parallel lines across the breadth of represented objects, varying the spaces between the lines to produce changes of value.

SHAPE

STUDY QUESTIONS ART I

1. Give a complete definition of shape.
2. List the uses of shape.
3. What is balance?
4. How does the artist control vision when using shapes?
5. What is meant by duration and relative dominance and how is it used?
6. What is the difference between man-made and natural shapes? Give examples of each.
7. Compare and contrast bio-morphic and rectilinear shapes.
8. What is pictorial depth and how does the artist use it in his work?
9. What is the difference between volumes and planes?
10. What is intuitive space?
11. What is linear perspective?
12. How does the treatment of a shape edge add or subtract from the artists work?
13. What is meant by the statement, "There are certain meanings within shapes"?
14. How do shapes relate to the picture frame shape?

SHAPE PROBLEMS ART I

1. Introduction

In seeking compositional balance, we must recognize that shapes represent moments of force. The moments or attractions between shapes must counter-balance one another.

Assignment

Balance and counter-balance several geometric shapes within the boundaries of a picture frame. Consider these shapes as forces which should support one another in a controlled tension. Add value and color to the shapes to create interest. Remember that changes of color, value, and texture can effect the weight as well as size and variety of shapes.

2. Introduction

Shapes which contrast in value are much more dominant in pattern, than those which are defined with a linear border only. Such shapes, if large, tend to unify several smaller line shapes.

Assignment

Make an outline drawing from a complex still-life group. In this drawing, shapes may be simplified rather than having all of the naturalistic details indicated. Using any shading medium, create several large tone shapes by combining a number of the smaller outlined forms. Slight variations of tone or texture may be used within these larger shapes to indicate significant details. In addition, certain shapes which might be considered important may be stressed by making bolder and heavier the original outline which defined them.

3. Introduction

The principles of linear perspective may be used to create spatial effects with shape volumes.

Assignment

Starting with simple geometric solids whose sides are parallel (cubes, rectangular solids) organize the spatial characteristics of a picture field through the perspective of these volumes. Place some solids above and below the horizon, some in which the base is on the ground plane and the top is above the horizon.

4. Introduction

For pictorial unity, it is recommended that we use shapes which will echo or repeat the basic character of the picture frame (frame-shape).

Assignment

Select a real object with fairly complete and interesting outline forms. Use one which might be assumed to have normal or average proportions. Draw and distort the object to fill and repeat the lines of:

a. An elongated vertical frame shape.

b. An exaggerated or stretched-out horizon at frame shape.

STUDY QUESTIONS

1. Define the terms value, chromatic and achromatic.
2. How does value relate to line, color, texture and shape?
3. How can value be used descriptively?
4. How does the light flow on a spherical surface and on an angular surface?
5. Define cast shadows.
6. How does the artist use value expressively?
7. Define the term chiaroscuro and list artists noted for this technique. Describe how these artists used chiaroscuro in their paintings.
8. Define the term tenebrism and give the name of the artist who used this method.
9. Define open and closed compositions.
10. How does the artist use value for a decorative effect?
11. How is value used compositionally?

1. Introduction

Different mediums have varying flexibilities in terms of their ability to create tones or values. The average person can easily discern about nine steps of value from white to black, but every medium varies in its ability to create these nine steps.

Assignment

In areas about one inch square, create value scales from the lightest tone to the darkest tone possible. Try to create an individual scale for each of the following mediums: pencil, black crayon, pen and ink, dry-brush and ink, tempera paint varied with white and black, and water color modified by thinning the color.

2. Introduction

Value differences are of paramount importance when a student is investigating nature in objective drawing. Images in the natural world are perceived by the human eye mainly through the value contrasts of object surfaces.

Assignment

With any suitable medium do a descriptive rendering from a still life, a landscape, or a human figure. Begin by first observing the lightest and the darkest areas in the subject chosen; using these areas as a high and low measuring reference, relate all of the other values to them. Try to reproduce all details as accurately as possible.

3. Introduction

When values are considered only in terms of the shapes which they create, it is possible for more than one light-and-dark scheme to be effective. Individual artists often favor predominate dark values or predominate light values in their pictures. In fact, the expressive quality of a composition may vary depending upon whether the values are closely related or highly contrasting in character.

Assignment

Invent a simple still life arrangement using familiar forms such as fruit or vegetables. Keep the picture small so that it does not require too much time to paint the surfaces. Using black and white tempera or shading with pencil, create three different light-and-dark schemes for this composition. Do one which is composed of closely-related light values; make the second of closely-related dark values; and finish the third by emphasizing highly contrasting values.

4. Introduction

Just as with the other elements, a value pattern may have intrinsic meaning or support the emotional character of a mood. Psychologically, we often feel depressed when we note large areas of black and man has tended to associate it with death, tragedy or despair. White usually makes us feel buoyant and open or perhaps radiant.

Assignment

To explore some of the moods or meanings that may be expressed with values, create a pictorial composition incorporating some of the ideas brought to mind by the list of titles which follow: Tempest, Tragedy, Hunger, Riot, Lost, Peace, Strikes, Ballet, Jazz, Concert, Carnival. This may be done in a representational style, or more abstract shapes may be employed if desired.

TEXTURE ART I

STUDY QUESTIONS

1. Define texture?

2. Texture activates what two sensory responses?

3. What are the two basic sources of texture?

4. Define actual texture, and explain how paper collé and collage relate to texture.

5. Define simulated texture and explain the term "trompe l' ceil".

6. Define invented texture.

7. What is the difference between texture and pattern?

8. How has texture been used in contemporary art in the past seventy years?

9. What are the advantages and disadvantages of texture in a composition?

10. How is texture used emotionally?

11. What are the spatial properties of texture?

12. How is texture used two-dimensionally?

1. Introduction

Texture can be actual, simulated, invented, or abstracted.

Assignment

Select four contrasting, flat, actual, textures. Using these actual textures as models, create four simulated textures. Using the actual textures over again as guides, create four abstract textures. In addition, create four invented textures. Mount all of the textures at the top. Group the remaining textures under their actual texture models.

2. Introduction

The graphic artist is often deeply interested in making his visual surfaces more varied and exciting. When he is primarily concerned with presenting his picture as a tangible object and not as an illusion of nature, he may use actual textures. In creating such an artistic form the artist may add unusual materials to the surface such as gluing papers of varying patterns, colors, and textures. When bits of paper are pasted together on a picture surface, it is termed a papier colle.

Assignment

Gather several varieties of paper (i.e. newspaper, construction paper, cellophane, tinfoil, printed color sheets, etc.). Cut, tear, paste, and assemble this paper on a flat surface so that it will have an expressive, as well as sound structural form.

3. Introduction

In addition to merely using paper for actual textures, as in papier collé, the artist may add other foreign materials to the picture surface. Among these may be such items as string, wire, cotton, cork, rubber, plastic, sponge, sticks, pipe cleaners, sand, gravel, soap, buttons, pebbles, etc. When many such materials are glued to the picture surface, it is called collage.

Assignment

Gather several varieties of textured materials such as those listed in the preceding paragraph. Cut, paste, and assemble these materials together on a picture surface into an expressive arrangement. Also use passages of normal media such as paint, chalk, crayon, pen, or ink.

4. Introduction

The interest in pictures or designs made of mosaic tile is largely due to the effects created by putting small colored pieces together. The effect of mosaic may be simulated by using small pieces of color paper.

Assignment

Create an abstract design or picture by using small pieces of colored paper cut from magazine illustrations and fitted together to form shapes. An interesting effect can be obtained if some of the colors used already have slight texture variations. To keep the design from becoming too confusing certain precautions are necessary; do not use too small nor too complex shapes and make sure that the colors chosen for different shapes are definitely contrasting in value.

COLOR

STUDY QUESTIONS ART I

1. What is the nature of color?
2. Color is derived from light. How does light affect color?
3. How do you prove this statement "The sensation of color is aroused in the human mind by the way our sense of vision responds to the different wave length of light which affect it".
4. What is the spectrum?
5. How do you get white light?
6. What are the pigments?
7. Define and list the neutrals.
8. Explain how light reflects from black to white.
9. What are three physical properties of color? Define them.
10. List and define the primary and the secondary colors.
11. Which colors have the greatest contrast?
12. How do you change the value of a color without changing the hue?
13. What is the normal value of a color?
14. What is meant by the spectrum intensity of a color?
15. List the four ways to change the intensity of a pigment color.

COLOR

STUDY QUESTIONS

ART I

16. Why do the colors on the primary triad contrast more strikingly than those on the secondary triad?

17. Explain why neighboring colors have less contrast?

18. List the warm and cool colors.

19. Explain the "Rule of Simultaneous Contrast". Give examples.

20. List the uses of color.

21. Explain the plastic qualities of color, and discuss Paul Cezanne's contribution to the study of color.

22. Explain and give examples of how color is used to express different emotional qualities.

23. What is meant by aesthetic appeal of color? What are some of the general rules used in choosing colors?

24. Explain the problem of variety in unity and give the simple rules for solving this problem.

25. Explain the two basic types of color organization and how they are used.

1. Assignment

Mix with tempera paint the twelve colors and mount in spaces as indicated on the chart.

2. Assignment

Intensity Change: Use any pair of complementary colors to create the horizontal intensity scale. At either end, the colors should be at spectrum intensity. Gradually mix a little of the complement with each color until you arrive at a neutral grey which is placed in the middle rectangle.

Value Change: In the left hand vertical column create a value scale from white to black by mixing tempera paint.

In the right hand column use any one color of the wheel at its spectrum intensity and place it next to its normal value in the neutral scale. (see diagram at top of p. 92). Mix white with this spectrum color to get the equivalent light values and match with the neutral ones of the value scale. Do the same by mixing with black to match the dark tones of the value scale.

3. Introduction

The use of certain "standard" color combinations should be explored by the student. It should be noticed, however, that the use of such schemes without sensitivity to the quality and relative amounts of colors used will not accomplish a satisfying result.

Assignment

Lay out a page of drawing paper with five 4 by 5 inch rectangles. Within these rectangles repeat a simplified geometric design and paint each one with a different type of color combination. Use some neutrals (black, white, or grey) in each one of them. Use the following standard color schemes for this problem:

a. Monochromatic

b. Analogous

c. Complementary

d. Split-complementary (the use of one color next to the direct complement)

e. Triad (secondary or intermediate)

4. Introduction

Colors make a direct appeal to the emotions. Generally speaking, such emotional states as anger, melancholy, jealously, etc., have come to be associated with specific colors. Sensitive color employment in combination with appropriate use of the other elements of form may express greatly varied emotional feelings.

Assignment

Select a black and white reproduction of a painting (or even a photograph) which seems to contain a specific mood. Reproduce this work in any medium using a color scheme expressive of that mood. Pay no attention to the naturalistic qualities of color but make sure that all other factors, (particularily the light and dark pattern) are true to the work being reproduced.

5. Introduction

A natural subject may be interpreted by the artist in many different styles of color tonality, either unified or contrasting in hue character. As the local color character of the objects is ignored, the artist is enabled to express a personal feeling or emotional quality.

Assignment

Set up an arrangement of three or four simple still life objects. Using any medium or combination of mediums, interpret the subject matter in several different color organization selected from the following:

a. Strongly contrasting hues and values

b. Closely related hues and values

c. Dominant cool colors with warm accents

d. Dominant warm colors with black or white accents

e. A dark-tones color scheme but with contrasting hues

f. A light-tones color scheme with contrasting hues

g. Contrasting colors used with black or white lines

STUDY QUESTIONS

1. What is perception?
2. Explain the two types of vision.
3. Explain in detail the two basic types of space.
4. What is the differences between deep and shallow space?
5. List the methods of spatial indication and explain how they work.
6. Give a detailed description of how the elements of line, shape, value, texture and color are used to create space.
7. How did the Renaissance artist use space?
8. How has the modern artist made motion become a part of space?
9. Explain how Paul Cezanne used space in terms of a plastic image.
10. How did the cubists use space?
11. Artists of the past and present have worked with the problem of the representation of movement on the stationary picture surface. Trace the progression of this work from the cave man to the modern artist.

1. Introduction

In conjunction with linear perspective, artists of the past frequently used diminishing contrasts of hue, value and intensity of color and texture to achieve a deep penetration of space on a two dimensional surface. This is known as the infinite concept of space or atmoshperic perspective (one point perspective).

Assignment

Create a pictorial composition based on the theme "objects in space." Conceive of the picture plane as the near side of a volume of deep space. Use the indications of space suggested in the opening paragraph, plus softening edges of objects as they are set back in depth. The human figure may be used to help suggest the scale of objects in space. Foreground, middle ground, and deep space may be indicated by size of similar objects.

2. Introduction

Certain artists of the past, particularly the Egyptians, conceived of space in art as a two-dimensional arrangement. In effect, objects to be shown were placed vertically above one another or side by side. This is essentially a decorative space concept.

Assignment

Attempt to keep the sense of the picture plane by eliminating all signs of three-dimensional space, such as diminishing hue, value, and intensity of color or texture. Utilize objects such as those in Problem 1, but attempt to give the appearance that they lie upon and are a part of the surface of the picture. This is essentially a two-dimensional problem in semi-abstract patterns.

3. Introduction

There are varying ways of organizing objects in space. The following problems represent two variations of space organization.

a. Utilizing either abstract solids, or realistic objects, organize the resultant volumes into a diagonal series of movements penetrating into semi-deep space.

b. Create a similar space composition organizing the volumes into a circle, or a series of circles in space. (two point perspective).

4. Introduction

Cezanne and the Cubists often combined several viewpoints of a plastic image in one painting. The juxtaposition of multiple views in a single painting implies the movement of the observer around the objects.

Assignment

Select a single object to be used as a model for the problem. On three pieces of tracing paper, draw the top or plan view, the elevation or profile view, and a section view of the same object to the same scale. Place these drawings one over another and combine in a single work the most characteristic parts of each view. Add value differences for contrast, variety and enhancement of spatial position.

FORMS OF EXPRESSION ART I

1. Define expression.

2. Define and explain the two broad classification of expression as stylistic form; individual and group.

3. What kind of expression was used in the neo-classic period of art? How did it differ from the art that preceded it?

4. How did the Romantic differ from the neo-classics?

5. How did the Realists react to the exotic escapism and literary tendencies of the Romantics?

6. The Impressionist shifted to what contemporary view of art?

7. What did the Impressionist do with color?

8. What is the principle of tache painting?

9. What part did local color play in the work of the Impressionists?

10. Why did the Impressionists change the view point of the artist to the subject matter?

11. List the artists involved and explain why the group broke into factions?

12. Name the three most important artists of the Post-Impressionist period of art.

13. List the three aims of Post-Impressionism, and the artists who are said to belong to each one.

14. How did Cezanne use reality and form in his work?

15. Which modern art group followed Cezannes theories?

16. Describe Paul Gauguin's style of painting. Which 20th Century group stems from his work?

17. Describe Vincent Van Gogh's style and which group of artists followed his style.

18. What changes occured in art in the early 20th century? What part did the French and German Expressionists play?

19. What were the Fauves and how did they get their name? Describe this style of expression.

20. Henri Matisse and other Fauve artists were influenced by art of the past. What periods or kinds of art influenced them?

21. How does George Roualt's work differ from the other French Expressionists?

22. Describe the German Expressionists method of expression and how do they differ from the French?

23. Briefly describe the style of the following German Expressionists: Emil Nolde, Edward Munch, Franz Marc, George Grosz, Otto Dix and Max Beckman.

24. List the United States and Mexican Expressionists and give a brief description of their style of expression.

25. Cubism is based on Cezanne's theories of value and space. What did Picasso do with these theories and what did he develop from them?

26. What is meant by geometric crystallization of shapes?

27. What happened to art when Picasso stripped away many aids to expression, for example, richness of color?

28. How does Cubism relate to abstract art? What change was made in the meaning of the word abstract?

29. What is semi-abstract art?

30. What was George Braque's contribution to Cubism?

31. Describe the style of Fernand Leger and Juan Gris.

32. How does Futurism relate to Cubism and Abstract Art?

33. The important Italian artists of the Futurist movement were Umberto Boccioni and Giacomo Balla. Describe their style of expression. What was their most important contribution?

34. What is pure abstract art and in what years did it develop?

35. Pure abstract art broke into two styles under Wassely Kandinsky and Piet Mondrian. Describe the styles of these two artists.

36. What is Non-Objective Art?

37. After World War II, Abstract art gained momentum in America. Trace its development and name the artists involved.

38. How did the machine age affect art around 1914?

39. Where did Dada originate and what is the philosophy of Dadaism?

40. What did Duchamp, Picabia and Ernst do with Dadaism?

41. What was the basic premise of Dadaism which eventually led to its rejection by the public?

42. In Western Europe during the period of Dada, there were three artists who had their own individual fantasy styles. Who were they and what was there style of art?

43. When and how did Surrealism start?

44. What was the theory behind the work of the Surrealists? Explain.

45. What are "frotages"? Who was responsible for them?

46. Describe the style of Dali and Tanguy.

ART APPRECIATION

The philosophy in the teaching of art has been that children learn about art through the doing of art. Not all children will become artists, but all children will use their art knowledge every day and can learn about the meaning of art.

The history of the world is written in the arts. From primitive times to the present, man has used art to clarify his ideas, express his feelings and emotions, relate himself to environment and enhance his life. This knowledge of the arts of the people through the ages will aid the child to better comprehend his history, geography, social sciences and languages.

In the elementary schools, children are introduced to paintings of many periods by the Picture Ladies. A schedule of art reproductions is presented, each month, to each grade level. The art teacher uses these reproductions to point out to the child the manner in which the artist has used the various principles and elements of art. The classroom teacher uses these reproductions to enrich the understanding of other subject matter.

In the junior high schools, materials for study cover a wide scope, ranging from the familiar things of everyday life to the masterpieces of the past and present.

Art appreciation in senior high school includes historical sequential studies about: forms of expression, periods in art, styles in art, artists and their techniques. Practical problems are related to make the learning process more interesting.

SHOREWOOD ART COLLECTION SUBJECT LIST

Ancient History, See History, Ancient

Animals, Birds
- Chagall, Les Plumes en fleur
- Degas, Race Horses
- Ernst, Flying Geese
- Gainsborough, Study of a Bulldog
- Gericault, Fighting Horses
- Goya, Man Taming a Horse
- Hicks, The Peacable Kingdom
- Kandinsky, Lyrisches
- Kokoschka, The Mandrill
- Koson, Birds in the Bamboo (Willow)
- Kyosai, Tiger
- Marc, The Lamb (Sheep)
- Matisse, Interior with Birds and Parrot
- Renoir, Woman with Cat
- Rousseau, The Virgin Forest (Jungle Scene with Setting Sun)
- Sekkyo, Bull
- Sekkyo, Eagle
- Toyo, Goshum, and Ganku Stork on the Wing, and Plum Blossoms
- Valasquez, Prince Balthazar Carlos on His Pony

Art European
- Avercamp, Winter Scene (Amsterdam)
- Canaletto, Venice
- Canaletto, Venice, the Square of St. Mark
- Durer, View of Salzburg
- Jongkind, Grenoble Landscape (Holland)
- Metsys, The Moneylender and His Wife
- Monet, Tulips in Holland
- Ostade, The Letter (Amsterdam)
- Pissarro, The Village Market (France)
- Rembrandt, The Night Watch (Dutch)
- Vermeer, The Little Street (Holland)
- Vivancos, The Village Feast (France)

Circus
- Cezanne, Mardi Gras
- Chagall, The Acrobat
- Kuhn, Dressing Room
- Pechstein Circus
- Picasso, Perrot
- Rouault, A Clown
- Rouault, Heads of Two Clowns
- Seurat, Le Cirque

SHOREWOOD ART COLLECTION SUBJECT LIST

Clothing, Dress
- Degas, Dancer with Bouquet, Curtseying
- Gauguin, Femmes de Tahiti
- Gauguin, Vahine No Te Vi: Woman with Mango
- Goya, Senora Sabasa Garcia
- Marquet, LaPage de Fecamp
- Matisse, La Blouse Roumaine
- Reynolds, Lady Caroline Howard
- Shunsho, Woman and Maid
- Soutine, Portrait of a Boy
- van Gogh, Self-Portrait with Bandaged Ear

Community Life
- Bellows, The Sand Team
- Chagall, Chambon-sur-Lac
- Chagall, I and My Village
- Gauguin, la Orana Maria
- Gauguin, Les Meules
- Homer, Fog Warning
- Innes, The Coming Storm
- Luks, The Spiekers
- Millet, The Gleaners
- Renoir, The Apple Seller
- Renoir, The Washerwoman
- Utrillo, Le Quartier St. Romain
- van Gogh, Farmer in the Field
- Vermeer, The Lacemaker (The Seamstress)

Entertaining. See Sports, Entertaining

Family. See Home Family

Food
- Cezanne, Pot de fieurs avec Poires
- Cezanne, Still Life
- Foujita, In the Kitchen
- de Hooch, The Pantry (The Cellar Room)
- Kuhn, Ducks
- Maes, The Prayer
- Matisse, The Sideboard (Still Life)
- Picasso, Still Life with Cherries
- Vermeer, The Milkmaid

SHOREWOOD ART COLLECTION SUBJECT LIST

Foreign lands and people. See Art, European

History, Ancient
- Blake, Laocoon
- Botticelli, Birth of Venus
- Brueghel, Landscape with Rest on Flight to Egypt
- Dali, The Sacrament of the Last Supper
- Mantegna, Man Lying on Stone Slab
- Picasso, Classical Head
- Poussin, Holy Family on the Steps
- Veronese, The Finding of Moses
- Chinese Art
- Persian Art

Home, Family
- Cassatt, In the Garden
- Degas, The Laundress
- Foujita, In the Kitchen
- de Hooch, The Pantry (The Cellar Room)
- Miro, People and Dog in the Sun
- Modigliana, Gypsy Woman with Baby
- Moore, Family Group
- Morisot, The Cradle
- Picasso, The Blue Boy
- Picasso, Mother and Child
- Picasso, The Tragedy
- Raphael, Madonna and Child with Cherub and Dog
- Renoir, Girl with Sheaf of Corn
- Renoir, Girl with a Watering Can
- Reynolds, Master Hare
- Rouault, Head of a Young Boy
- Rubens, Portrait of His Son, Nicholas (Head of a Boy)
- Sully, The Torn Hat
- van Gogh, The Artist's Bedroom at Arles (Room at Arles)
- Valasquez, LaPrincess Margarita Maria (Portrait de l'Enfante Marguerite)

Nature Study
- Brueghel, Stormy Sea
- Cezanne, Mont Ste. Victoire Sees from the Bibemus Quarry near Aix
- Eilshemium, Village near Delaware Water Gap
- Hartley, Fox Island
- Homer, Weather Beaten
- Johgkind, Le Pont de Lesdiguieres pres Grenoble
- Lorrain, Trees and Vines
- Monet, Chrysanthemums
- Redon, The Large Green Vase

SHOREWOOD ART COLLECTION SUBJECT LIST

Nature Study - continued
- Renoir, Roses Mousseuses
- Seurat, The Seine at the Grande-Jatte (The Banks of the Seine)
- Soutine, The Big Tree
- Toyoharu, Interior and Winter Landscape
- van Gogh, Iris
- van Gogh, Sunflowers
- Vlaminck, Les Chaumieres

Seasons
- Dufy, Mediterranean Scene
- Ino, The Traveler
- Koryusai, Autumn
- Monet, Sea Coast at Trouville
- Renoir, By the Seashore
- Renoir, Children on the Seashore
- Utrillo, Winter Street Scene
- van Gogh, Field at Arles

Sports, Entertaining
- Avercamp, Winter Scene
- Bellows, Dempsey and Firpo
- Braque, Billiards
- Cezanne, The Card Players
- Currier and Ives, "Trotting Cracks" at the Forge
- Degas, Race Horses.
- Degas, Two Dancers on the Stage
- Dufy, Jockeys at the Paddock
- Eakins, Turning the Stake (Turning Stake Boat)
- Glackens, Hammerstein's Roof Garden
- Hals, Boy with a Lute
- de Hooch, Dutch Courtyard
- Mache, Blue Girl Reading Book
- Manet, The Fifer
- Morisot, Skating in the Bois de Boulonge
- Renoir, Danse a Bougival
- Toyohiro, The Four Accomplishments
- Whistler, Maud Reading

Transportation
- Henry, A Wedding in the Thirties
- Homer, Breezing Up
- Monet, Boats at Argenteuil
- Pickett, Coryell's Ferry
- Prendergast, Central Park, 1901
- Stella, Brooklyn Bridge
- van Gogh, Boat (at Saintes Maries)
- van Gogh, The Caravans: Encampment of Gypsies (Gypsy Camp)
- Vlaminck, Bridge at Meulan

VOCABULARY

ABSTRACT Portraying essentials or fundamentals without imitating appearances. An abstract painting of a tree depicts the fundamental forces and organization in a tree, but does not necessarily look like an actual tree.

ADDITIVE (Sculpture) Adding materials (clay) to create a shape.

ANALOGOUS Related or similar, in some way. Usually refers to color schemes; for example: yellow, yellow-green, and green are analogous colors because all have yellow in common.

ASYMMETRIC (informal) - Applied to that type of balance which is not symmetrical; generally much freer than formal balance.

BAROQUE A 17th century art movement, often characterized by strong contrasts and elaborately twisted curved forms.

BATIK A process for coloring fabrics in which the parts not to be dyed are covered with wax. Paper and paint may be substituted for fabric and wax.

BIOMORPHIC Forms related to life or living organisms.

BISQUE FIRING The first firing of clay objects which hardens them.

BRAYER Roller made of rubber for rolling and applying inks to plates (linoleum) for printing.

BYZANTINE The style of art established about 500 A.D., distinguished by the use of the round arch, dome on pendentives, cruciform plan and rich mosaic ornamentation.

CENTER OF INTEREST The part of a work or art which has received special emphasis and around which the rest of the work is organized.

CERAMICS Usually pottery, but also any objects made from earth products and fired at more or less high temperatures.

CHIAROSCURO The treatment of light and dark in a work of art, especially a painting or drawing.

CHROMATIC Pertaining to color or colors

COLOR The character of surface created by the response of vision to the wave-length of light reflections.

COLOR ADVANCING A color which seems to be nearer to the observer than it actually is. Warm colors, such as red and orange, are advancing colors.

COLOR RECEDING A color chich, due chiefly to its hue, seems to be farther from the observer than it actually is. Cool colors are recessive.

COLLAGE A composition, usually abstract, constructed from scrap materials.

COMPLEMENTARY A color or form which completes or fills out another. Red and green are complementary colors. Colors opposite from each other on the color wheel.

COMPOSITION The product of an assemblage of related parts or sub-units. Similar to Design and Organization.

CONSTRUCTION The arrangement of parts to create a complete unit.

CONTINUITY Rhythmic relation of the parts of a design to each other and to the whole.

CONTRAST The use of opposite effect (i.e., light and dark; large and small)

CUBISM A movement in art in which objects are represented in terms of basic geometric forms which are often made transparent and interesting. Cubism arose in France about 1907 in the work of Pable Picasso and Georges Braque.

DESIGN The arrangement of component parts which make up a composition. Also, the preliminary plan for the same.

DISTORTION The altering of an object from its natural shape.

DOMINANCE Superiority in position, size, character, etc.

ELEMENTS OF ART The visual units which individually or collectively make up a work or art; line, shape, value, texture, color, and space.

ETCHING A process of engraving in which lines are scratched with an instrument (nail) on a plate (layers of wax crayon).

EXPRESSIONISM Art in which the emphasis is on inner emotions, sensations, or ideas, rather than actual appearances.

FORM Refers to the total organization of all of the parts.

FREE FORM Shapes which do not follow any set of rules; usually biomorphic.

FRESCO A kind of painting in which mineral colors mixed with water are applied to set plaster. Generally executed on a wall surface.

GENRE A style, especially of painting, illustrative of the common life of a people.

GEOMETRIC FORMS Shapes consisting of circles, triangle, squares, and rectangles.

GLAZE Thin, glassy coating put on pottery to make it waterproof, durable and attractive.

HARMONY Agreement among parts of a composition tending to produce unity.

HUE The name of a color.

IMPRESSIONISM A movement in art, particularly painting, in which one aim was to record the effect (or impression) that one receives from the first glance at a scene. Impressionism is often associated with broken color, whereby complex colors are rendered by juxtaposed stroked of their component colors which blend in the eye of the observer.

INTENSITY The characteristic of color in terms of its brightness or dullness.

KILN A furnace or oven for drying, baking or firing various products. Ceramic kilns are used in firing and glazing pottery.

MANIPULATING Control with the hands, especially to handle skillfully.

MEDIUM The material used to produce an art object.

MOBILE A kind of sculpture in which the parts move.

MODELING A form from which something takes it shape. Modeling refers to the actual shaping of clay or other materials in sculpture.

MONOCHROMATIC Using only one hue. An example of a monochromatic color scheme is one based on various tints and shades of green.

MONOPRINT A type of surface printing in which a sketch is done on glass or metal with paint and then transferred by contact to paper. Only one print can be made of each print.

MOTIF A distinctive idea or part of a design.

NON-OBJECTIVE Referring to a painting and sculpture which are expressions in pure form and design, and which show no resemblance to natural objects.

OBJECTIVE Applied to paintings and sculptures in which the portrayal of subject is imitative.

ORGANIC Having the character of living forms. Organic art shows the vitality and unity found in animal and plant forms.

ORGANIZATION The purposeful relation of parts to each other and to the whole.

PALETTE A flat thin piece of metal, wood, porcelain, glass or treated paper on which a painter mixes colors; also the assortment of colors used by the painter.

PERSPECTIVE-AERIAL Representation of space by using value and color modification to suggest or enhance the effect of space. (often called Atmospheric Perspective)

PERSPECTIVE - BIRD'S EYE The representation of a building or some scene as it would look if viewed from the air.

PERSPECTIVE - LINEAR Representation of space and distance in drawing and painting through the convergence of parallel lines and the diminution of objects in relation to their distance from the foreground. Developed during the Renaissance, linear perspective quickly supplanted all other means of depicting space until the experimental work of the 19th and 20th centuries.

PLATES Printing material surface - i.e. linoleum, "3-M product"

POINTILLISM A type of painting in which the paint is put on in little dots or dabs.

POSITIVE-NEGATIVE A design creating equal areas of form and space.

POST-IMPRESSIONISM A movement in painting growing out of the Impressionist movement in France during the latter part of the 19th century. It differs from Impressionism chiefly by aiming to paint the forms of the objects rather than the effects of light only.

PRIMARY COLORS Red, yellow, and blue.

PRIMITIVE An artist, or a work of art, belonging to a very early period; also a work resembling or imitating such art. Characterized by simplicity or a childlike quality.

PRINCIPLES The manner in which the art principles, balance, contrast, dominance harmony repetition, rhythm, dominance and unity are used, along with the art elements to form a work of art.

REALISM The representation of things as they are in life.

RELIEF PRINTING Printing done from a raised surface, in contrast to Intaglio printing.

RELIEF SCULPTURE Sculpture in which the forms project from a background to which they are attached.

RENAISSANCE The great revival in art and learning in Europe beginning in the 15th century. Characterized by the revival of the Roman style and ideas.

REPETITION The use of the same idea or motif more than one.

RHYTHM Generally used to describe the results produced by either repetition or sequence or both; continuity.

SHAPE An area having a specific character defined by an outline, or by a contrast of color, value, or texture with the surrounding area.

SECONDARY COLORS Orange, green and violet.

SHADOW BOX: DIORAMA An exhibit set in a naturalistic foreground blended into a background.

SHREEDI-MIX A modeling material consisting of shredded newsprint and wallpaper paste.

SILK SCREEN A method of color reproduction in which colors are forced through material screens in those areas left permeable to pigments.

SLIP Clay and water mixed to a cream-like consistency; used in making cast ceramics and for applied decoration.

SPACE The interval between pre-established points. (void areas in a composition).

SPLIT-COMPLEMENTS One color plus the two colors on either side of its complement.

STILL LIFE Varied objects, such as fruits, flowers, and vases, used as the subject matter of a painting; also, a painting made of such objects.

SUBJECTIVE Applied to paintings and sculptures in which the protrayal of subject is highly personal. Opposite or Objective.

SUBSTRACTIVE SCULPTURE Cutting away from a block or material to create a shape.

SURREALISM A movement, in the 20th century, chiefly in painting, in which artists derive their inspiration from the subconscious. The results usually have a dream-like irrationality.

SYMMETRY A balancing of parts in which those on one side of the center are the exact reverse of those on the other. Symmetry is the most obvious form of balance.

TACTILE Referring to the sense of touch.

TEMPERA A thin but opaque water-color medium in which the pigment is carried in a milk like emulsion of oily and water components..

TERTIARY COLORS Red-orange, yellow orange, yellow green, blue green, blue violet, red violet.

TEXTURE The surface feel of an object or the representation of surface character.

THREE-DIMENSIONAL A form that has three measurable distances of height, width and depth.

TINT Color with white or water added.

TRIAD A group of three colors generally forming an equilateral triangle on the color wheel. (i.e., red, yellow, blue form a triad)

TWO-DIMENSIONAL A form that has only two measurable distances, heights and width as in painting.

VALUE The tone quality of lightness or darkness given to a surface or an area by the amount of light reflected from it. The characteristic of a color in terms of lightness and darkness.

VARIETY Difference or variation

VOLUME A shape having three-dimensions or one which gives the illusion of solidity or mass.

WASH A transparent layer or coating of color applied to a surface allowing underlying lines, shapes, or colors to show through.

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